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VICTOR CHENKIN,
Russian singing actor, with one of the Polish peasants, whose songs he is adding to his repertoire of folk music of all nations. Mr. Chenkin will make a transcontinental tour of America this coming season.



ROSETTE ANDAY,
contralto of the Vienna State Opera. This artist is making her first American tour this season, beginning with a New York appearance on December 28.



MERLE ALCOCK,
with her dog, Jiggs, at her summer home in the Allegheny Mountains of Pennsylvania. The contralto's initial appearance of her regular season will be as soloist with the Detroit Symphony Orchestra in Detroit early in November.



HENRIETTE BAGGER,
mezzo-soprano, in a speed boat near Copenhagen. Miss Bagger spent the summer in Denmark, dividing her time between study and concert appearances. July 17 she was assisting artist with the Copenhagen Philharmonic Orchestra at the Tivoli, Copenhagen. Reviewing this concert the critic of the Politiken wrote: "Henriette Bagger, who last year in concerts here proved to be a very charming and musically cultured young singer with a mezzo voice of beautiful quality, had occasion last night to give full expression to her musicianship." The Berlingske Tidende declared: "It was the soft, clear quality of her voice which we listened to, pure and mild as the light Danish summer night." Miss Bagger boarded the SS. Kingsholm for New York, September 12, arriving here eight days later.



DR. WILLIAM C. CARL
on the steps of the Mozarteum, while attending the Salzburg Music Festival for two weeks



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Berlin Projects Energetic Season Despite Economic Handicaps

Three Interesting Novelties—Furtwängler, Walter, Klemperer, Kleiber, Blech at State Opera—New Manager for Municipal Opera—Lortzing Work Revived

BERLIN.—In the midst of disastrous economic conditions, and looking forward to a winter of hardship, Berlin is nevertheless preparing for a musical season which, whatever it may lack in brilliance, is designed to yield nothing in artistic merit and variety to those which have preceded it. There will, it is true, be only two opera houses instead of three (the Kroll Opera having ceased to exist for the time being), but the same principal artists are to function, and the immense apparatus of orchestral, choral and theatrical organizations is, in the main, still intact.

Both of the remaining opera houses, the State Opera and the Municipal Opera, have re-opened their doors. The former, though it has not yet launched any new productions, announces the season's plans. Two new works, at least, are to have their world premieres. Hans Pfitzner's opera, *Das Herz (The Heart)*, which enjoys the powerful sponsorship of Wilhelm Furtwängler, will be produced by him, as guest conductor, late in the fall. The other certain novelty, *Andromache*, is the work of a new man, Herbert Windt, a former pupil of Schreker.

It is also probable that a French product, Jacques Ibert's *Le Roi d'Yvetot*, will have its world premiere in the Berlin State Opera next winter or spring. Ibert has won favor in Berlin with his comic opera, *Angeline*, produced a year ago at the late lamented Kroll Opera.

THE NEW IDOMENEO

Besides Furtwängler, Bruno Walter will appear as guest conductor, in a revival of Weber's *Oberon*. Erich Kleiber, the permanent chief conductor, promises Max von Schillings' *Der Pfeifertag*, given many years ago with mediocre success, in a new version and new orchestration. Kleiber's colleague, Leo Blech, is slated to conduct Mozart's rarely given *Così fan tutte* and *Idomeneo* in the new version of Richard Strauss and Lothar von Wallerstein. *Idomeneo* has, by the way, become fashionable in 1931, no less than four different rearrangements having been performed in many German opera houses. The Strauss-Wallerstein version was heard in Vienna and Bremen; Wolff-Ferrari's in Munich, Meckbach's in Würzburg and Brunswick, Rother's in Dessau and elsewhere.

Besides Kleiber, Blech, Lert, Furtwängler and Walter, Otto Klemperer's name is found in the list of star-conductors, Gluck's *Iphigenia in Aulis*, besides other works of the repertory being reserved for him, always provided that the recent dissensions between the famous and very sensitive conductor and the State Opera are brought to a happy end.

As a rather belated novelty for Berlin, Verdi's juvenile opera, *The Sicilian Vespers*, will have its first hearing in the State Opera. All the Wagnerian works are in prospect, with the exception of *Rienzi* and *Lohengrin*. Richard Strauss will be represented by a proud series of six works: *Salome*, *Rosenkavalier*, *Die Frau ohne Schatten*, *Intermezzo*, *Ariadne*, Egyptian *Helen*. Contemporary German opera, besides the premieres mentioned, offers works of Pfitzner, Schillings, Schreker, Alban Berg and Hindemith.

A number of the most successful productions of the Kroll Opera last year are to be taken over, with the original scenic decorations, into the repertory of the State Opera. These include *Cardillac* (by Hindemith)

Falstaff, *Figaro*, *Rigoletto*, *The Bartered Bride*, and *Charpentier's Louise*. With about sixty different operas to be given in the season 1931-32, the Berlin State Opera is about to beat its own record, as regards variety of repertory.

A NEW PLAN FOR "KROLL"

Discussions go on as to the future use of the Kroll Opera. A Society of the Friends of the Kroll Opera has been formed, with Artur Schnabel as president, and a number of well known people on the administrative board, with the purpose of preparing a revival of the Kroll activities in accordance with Klemperer's tendencies. How this new society will further its aims under the present distressing circumstances appears somewhat mysterious.

Another project, much discussed these last weeks, seems more feasible. It is intended to make the Kroll theatre a real Volkstheater, a theater for the people, the great masses—and to play opera, operetta and spoken drama, at low prices of admission, giving a chance to the many actors and musicians now out of employment. As the government could not be counted on to do anything for the venture, its existence would have to be guaranteed by various trade unions, comprising hundreds of thousands of members in Greater Berlin, the potential public of the new house, who would almost certainly fill the theater night after night. The plan has, however, not yet passed the preparatory stage.

MUNICIPAL OPERA'S NEW CHIEF

The Municipal Opera, raised to a new brilliance under Bruno Walter's leadership (Continued on page 20)

ENROUTE WEST



ELISABETH RETHBERG

visited Lake Tahoe, Cal., on her way to San Francisco to sing with the opera company. The accompanying snapshot is a memento of the occasion, also the little pup, a new member of the Rethberg family.

Chicago Opera Announces Novelties and Revivals

Mozart's *Magic Flute*, Schillings' *Mona Lisa*, and Leoni's *L'Oracolo* to Be Given—Season Opens November 2

CHICAGO.—Included in the Chicago Civic Opera Company's repertory for the tenth season, which opens at the Civic Opera House on November 2, are three interesting novelties and three important revivals.

The novelties, two of which are to be sung in German and one in Italian, are Mozart's *Magic Flute*, Max Schillings' *Mona Lisa* and Franco Leoni's *L'Oracolo*. Of the revivals, one is in French, one in German, and one in Italian. They are: Massenet's *Herodiade*, last heard here during the season of 1925-26; Wagner's *Parsifal*, not given by the company since the 1922-23 season, and Giordano's *Andrea Chenier*, which was given during the season of 1925-26.

BERTHA OTT'S ANNOUNCEMENT OF SEASON

Bertha Ott's recital and concert season will open October 11, with recitals by Glenn Dillard Gunn, pianist, pedagog and music critic, at the Studebaker Theater; Jeannette Albert, Chicago pianist, at the Playhouse, and Berenice Taylor, soprano, at the Civic Theater. On the afternoon of October 18, Miss Ott will present John McCormack at the Civic Opera House; Sergei Rachmaninoff at Orchestra Hall, and Carola Goya, sensational Spanish dancer, in her first Chicago appearance at the Studebaker Theater. Isa Kremer will be heard at the Studebaker Theater, on October 25, and Gaylord Browne and Gibson Walters will give a two-violin recital at the Civic Theater on the same afternoon.

Miss Ott has leased the Studebaker Theater, the Playhouse and the Civic Theater for every Sunday afternoon during the season and concerts will also be given under her management at Orchestra Hall, Civic Opera House and Kimball Hall.

The complete list of artists contracted for to date, besides the above mentioned, include Fritz Kreisler, Yvonne Gall, Sophie Lobel, Nathan Lipschultz, Juliette Lippe, Aletta Tenold and Grace Welsh, Vera Mirnova, Lawrence Tibbett, Elizabeth Schumann, Felix Salmon, Richard Tauber, Paul Whiteman, Naoum Blinder, Victor Chenkin, Roland Hayes, Efrem Zimbalist, Fred Tuerf, Hans Hess, Egon Petri, Leon Rosenbloom, Kai de Vermond, Swastika Quartet, Gitta Gradova, Bomar Cramer, Louise Bernhardt, Frank Chapman, Maxim Karolik, Ethel Bartlett and Rae Robertson, Hortense Monath, Ted Shawn and dancers, Mary Wigman, Frank Kneisel, Minneapolis Symphony Orchestra under Henri Verbrugghen, Kneisel String Quartet, Mischa Elman, Don Cossack Choir, La Argentina, Robert Goldsand, Paul Robeson, Rudolph Reuter and

Mischa Mischakoff in two sonata recitals, London Singers and John Goss, Adele Marcus, Marian Anderson, Myra Hess, Leo Podolsky, Herman Felber, Joseph Lhevinne, Barre Hill, Rudolph Ganz, Tito Schipa, Beatrice Harrison, Yehudi Menuhin, Kedroff Quartet, Elsa Harthan Arendt, Sidney Silber, Sol Nemkovsky, Frank Sykora, Dusolina Giannini, Vitaly Schnee, Sigrid Olegin, Mischa Levitzki, Gregor Piatigorsky, Gavin Williamson and Philip Manuel, Georgia Kober, Helen Bickerton, Raymond Koch, Lillian Korecky, Viola Cole Audet, Marvin Jacobs, Edward Collins, Morris Wolf, M. Globerman, Charlene Bloom, Mary Waterstreet and Constance Metzger.

Miss Ott will also bring the Beggar's Opera for one week beginning December 28 to the Eighth Street Theater. The Beggar's Opera Company, numbering thirty-five people, includes the ladies' orchestra of eight players and the complete stage production as given in London, New York and other large cities. The company comprises the same group of actor-singers who have long been identified with their respective roles both in London and on tour in America. (Other Chicago news on page 40)

Lily Pons Recovered

Sings Lucia at Rio

Cable advices from Rio de Janeiro have been received by F. C. Coppicus, manager of Lily Pons, stating that the singer had completely recovered from her recent indisposition and had sung Lucia there the night before last to a distinguished audience, including the President of the Republic and the American and French Ambassadors. She will sing *Rigoletto* tonight and a concert next Sunday night. She embarks at once for New York, arriving October 9.

After a rest of several weeks, Miss Pons will leave for a concert tour of thirty performances, taking in New York, Boston, Chicago and Havana, and other important centers of the East and Middle West.

Otello Opens Dal Verme Season

(By cable to the Musical Courier)

MILAN, September 17.—The opening of the *Dal Verme* opera season, under the direction of Paul Longone, took place tonight with a splendid performance of *Otello*. Those who sang exceptionally were Zanelli, Padovani, Morelli, and Puecher. Z.

Philadelphia Grand Opera Artists Announced

The Philadelphia Grand Opera Company announces its roster of artists for the forthcoming season: Sopranos: Selma Amansky, Natalie Bodanskaya, Charlotte Boerner, Edna Corday, Carol Deis, Marie Edel, Helen Jepson, Hiti Koyke, Josephine Lucchesi, Anne Roselle, Bianca Saroya and Genia Wilkomirski. Mezzo-sopranos: Ruth Carhart, Anita Clinova, Paceli Diamond, Josephine Jirak, Virginia Kendrick and Irene Petina. Contraltos: Rose Bampton, Edwina Eustis, Marie Koshetz, Margaret Matzenauer, Maude Runyon, who will make her first appearance in Philadelphia, and Cyrena Van Gordon. Tenors: Enzo Aita, Daniel Healy, Joseph Kallini, Edward Kane, Bruno Korrell, Aroldo Lindi, Albert Mahler, Rene Maisson, Belgian tenor, who will make his first appearance in Philadelphia; Nino Martini, youthful Spanish-Italian tenor from Barcelona, who will make his American debut with the company; Dimitri Onofrei; Gotthelf Pistor, a leading tenor of the State Opera, Berlin and Bayreuth Wagner Festival, who also appears for the first time in Philadelphia; Sergei Radamsky and Fiorenzo Tasso. Baritones: Nelson Eddy, Phil-

(Continued on page 8)

Menuhin's Operation Successful

Yehudi Menuhin was successfully operated on for appendicitis in Basle, Switzerland, on September 20, according to a cable received from the boy's father by friends in New York. He is reported to be resting comfortably, and his recovery will be speedy. On his way to the hospital, the boy displayed no concern for himself, and the requests he made of his family were for favorite books. Menuhin's passing illness will have no effect whatever on his American tour which begins in January.

Pittsburgh Musicians Walk Out

Musicians of the Stanley and Penn Theatres of Pittsburgh walked out of the orchestra pits on September 18, after an unsatisfactory contract had been offered them in place of their expiring arrangements. The new offer represented a reduction of forty per cent. In reply the managers issued a statement to the effect that the musicians would be retained if the reduction was accepted; if not, smaller orchestras, which represented the same reduction, would be employed. Pending adjustment, the theatres are continuing to run, offering only films.

SINGER RETIRES



ANNA CASE

has definitely announced her retirement from the concert and operatic stage in a note addressed to the Standard Booking Office, which had negotiated with her for a New York appearance. Her letter read as follows: "It will be impossible for me to accept your invitation to inaugurate your concert series at the Barbizon-Plaza, as I have retired from the professional field." Miss Case, who is now Mrs. Clarence Mackay, returned from Europe early last week.

SLOVAKIAN PEASANT MUSIC

By Béla Bartók

THE Hungarian students of musical folk lore spend much time on the examination of the peasant music of the different nationalities in Hungary. They carefully study the various tongues and then commence their work backed by the necessary command of the language. Because of this exhaustive lingual examination a most interesting collection of Slovakian rural songs has been gathered which should be of interest to all musicologists.

Although it is quite exceptional to meet Magyar peasants with a repertory of one hundred-odd songs, it is the usual thing to be able to write down one hundred and fifty to two hundred melodies with the help of a single Slovakian peasant, chiefly a woman, because Slovakia is a fertile melodic field. In 1915 I even met a woman of about forty years of age who actually sang four hundred separate strains to me.

Such an extensive reaping naturally forces the collector to make use of special methods. Because most of the Slovaks are able to read and write, it is best when commencing work with a person who possesses an exceptionally varied repertory to request him to jot down on a sheet of paper at home the opening stanzas of every song as soon as it arises in the memory. For it would be absurd to assume that any one person is able to recall immediately the items of a huge mental song-treasury. I resorted to this method in the case aforementioned.

The "songstress," a very intelligent and wide-awake peasant, arrived the day following with a long list of some sixty songs which she thereupon commenced singing to me one after another. This was repeated each day until I had to leave. However, I promised to return within a few months and asked her to continue her work along the same lines during my absence. She toiled away at her lists with diligence, and upon my return she sang her songs to me. And it was only after three visits of three to four days each that her mental storehouse seemed exhausted. She sang with astonishing assurance and throughout remembered most accurately all the melodies she had already sung to me.

But on one point she was adamant: songs possessing improper wordings she obstinately refused to sing, although she knew many such. She declared it to be quite impossible to

let the words escape her lips. Such prudishness is not often met with among the people. The Magyars, and the Slovaks even more so, sing countless such songs and the women are generally the most practiced keepers of these stores. Even girls of fifteen to sixteen years of age have sung songs to me with almost unbelievably broad wording, and in the most natural manner possible, without a vestige of false shame. Of course there was a great deal of laughing and giggling—

fluence) until perhaps the heathen era of the Slovaks. The baffling simple shepherd songs of the Zoolen district rendered rubato. (See Example A) and the primitive harvest, cradle and marriage songs which probably are a relic of the same primeval days. (In one marriage chant the heathen god of love, Lado, is referred to without the people of the present era having any idea of the real meaning of the word.) Then also we come across the results of West European and

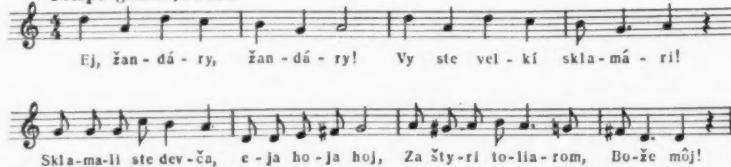
Example A

Parlando, rubato



Example B

Tempo giusto, ♩ = 100



yet the peasant folk apparently uphold the standpoint of *Naturalia non sunt turpia*. Therefore it would be wrong to draw false inferences from this circumstance as to the morality of the people. From a scientific point of view, such material, so difficult to publish, is of the utmost value and, importance.

A characterization of Slovakian musical folk-lore is impossible for me to make within so confined a space. The material at hand comprises well-preserved sets of melodies dating back to the most divergent epochs, from the present day (of chiefly Magyar in-

Tszech influence. It is astonishing the tenacity with which all these variform melodies cling to existence even in our days, but in them is the final solution of the exceptional melodic riches of the Slovaks.

The newer Slovakian tunes are mainly of Magyar origin. Many have been transmitted without alterations, others transfigured more or less to fit in with Slovak sentiment, and still more, totally unknown in Magyar territories, which immediately reveal the mark of the Magyar, as for instance (See Example B).

It would be fallacious to believe that this

influence is created in an artificial manner, such as by the aid of schools or authorities, as an act of oppression on the part of Hungary. In the first place the Hungarian upper classes which wielded power are acquainted neither with the older nor the newer Magyar folk-music and therefore unable to exercise even the slightest propaganda in its behalf. (In the schools only "artificial" songs are sung, unfortunately, which being totally foreign to the peasant mentality cannot penetrate either into the peasant music of the Magyars or that of the different nationalities). For the refiguration of native art and music is absolutely impossible when approached in an artificial manner.

The procedure of penetration was a thoroughly natural and spontaneous one. During the last forty to fifty years a new and "modern" school of peasant music with lively, sharply defined rhythms has gradually come into being with us Magyars which has met with so much approval on the part of the Hungarian people that they have discarded their older and more valuable melodies. No wonder, therefore, that the youth of Slovakia and Ruthenia likewise are enthusiastic over the "new school," for there are plenty of opportunities for contagion—mutual military service, work in the fields which in summer time attracted the Slovaks in their masses to the Hungarian plains. The sole difference rests in the fact that the Slovaks not only cultivate the newly adopted tunes but their old, purely Slovakian melodies as well.

One of the most interesting studies of the coming decades will consist in watching the paths along which these things will develop in the future, now that the relations between the Magyar and the Slovakian peasantry have been shaken and loosened.

SLOVAKIAN SONGS

I
Hej! Waft along, blow
Blow, thou fragrant wind
Shake on us
The glistening dew.

II
Hej! You men of the police!
What thieves you must be!
You have cheated the maiden, hejsasa,
Of four dollars, oh dear Lord!

1. Mediterranean waves; influence of beauty; a temperamental climate; Backhaus in search of a home; climbing Eze and not Parnassus; music on the midnight waters.

These lazy waves seem soft and yielding; but they wear away the rocks. If a cubic yard of water weighs a ton, how many thousand tons of waves have gone to wash and roll the pebbles round and smooth? Even when the water is not lashed into fury by the driving wind, it soaks and sinks into the crevices of the cliff and silently prepares it for its overthrow. It penetrates like the influence of art and beauty on the stockish nature of mankind. No wonder the rude Teutonic hordes who swarmed into ancient Greece became a race of poets, artists, and philosophers in a few short centuries. Was not Venus born on the soft foam of these sunny seas? And the cradles of all the arts have rocked on the golden sands of the Mediterranean shores. In the words of George Eliot: It is like the influence of climate which no resistance can overcome.

The climate here has influence on the artistic temperament. It is temperamental

A LITTLE TRILOGY IN PROSE

By Clarence Lucas

itself. This is not the dull and withering heat or blighting cold of passionless lands. On a bright, warm day of cloudless blue, the mistral frisks down from the cold heights of the Alps, tosses the surface of the quiet sea into white caps, upsets fishing boats, dismantles yachts, drowns the poet Shelley, and disappears,—the touch of genius,—that little something unexplained and unexplainable, which distinguishes the work of the great composer.

But my London watch, infallibly exact and devoid of temperament, tells me that I must hurry to my appointment with Wilhelm Backhaus. He was waiting for me in the Hotel de Paris which faces the Casino at Monte Carlo.

"I have forced myself to take this holiday before the doctors force it on me," said he. "But you look the picture of health itself." "Of course. And I wish to remain in

health. Since we met in this hotel in February, 1930, I have played in many European countries and made a long tour in Australia and New Zealand. Sixteen months of unbroken touring become very wearisome in the end. That is why I have cancelled a number of small dates during the coming season and am now taking six weeks of complete rest."

"Pianists who refuse engagements are difficult to find in these hard times," was my comment; "but, as I heard you play the entire thirty-two sonatas of Beethoven in Paris during one season, in addition to four concertos, and the thirty-three variations, I think you are certainly entitled to a holiday."

"I spent two weeks in the Black Forest, and when I finish my stay by the Mediterranean I'm going to Gastein in Austria for a month or more."

"And then the concerts begin."

"And then the concerts begin," repeated the pianist. "Meanwhile I am trying to find a home. My wife and I have been incessantly on the go for a good many years and we've never chosen a place of our own. We see only the inside of hotels and sleeping cars. But we have collected so many books, pictures, pieces of furniture, odds and ends, that we must really find a house for them."

"If you buy property in the Principality of Monaco you have no taxes of any kind. You may lock your house up and stay away as long as you wish without paying anything."

"I am aware of that agreeable state of affairs," replied Backhaus; "but my vacation, when I get one, is always in the summer when Monaco is too hot for a blond German like me. At any rate, I mean to see the Riviera from Nice to San Remo before deciding. I've given recitals in Monte Carlo and played concertos with the symphony orchestra, but I've never had the time to visit any part of this coast."

"Let us begin with Eze," I suggested. So we boarded an autobus marked EZE and

(Continued on page 14)



Photos by Clarence Lucas
The castle on the peak is still a long way off.



Backhaus at the entrance of the castle.



Backhaus before the base of the Berlioz bust.



Remains of ancient chivalry and romance.

A SKETCH OF BURMESE MUSIC

By Lily Strickland

"By the old Moulmein Pagoda, lookin' eastward to the sea,
There's a Burma girl a-settin', and I know she thinks o' me;
For the wind is in the palm-tree, and the temple-bells they say
'Come you back, you British soldier, come you back to Mandalay.'"

NO more graphic word-picture was ever painted than in those charming lines of Kipling. To read "Mandalay" is to see again the old pagodas; to feel once more the "wind in the palm-trees"; to hear the crystal-clear tones of the temple-bells and to see again the rosy veil of mist hanging low over the paddy-fields at sunset.

We see again the pretty groups of petite Burmese girls who have a passion for bright garments, just as did "Supi-yaw-lot, The-baw's Queen," whose "petticoat was yaller" and whose "little cap was green." And it is true also that these girls still "smoke whackin' white cheroots" and play "the little banjo," or its Burmese equivalent.

The picture has not changed very much out Burma way; the flying fishes still play in the sparkling waters of the Bay, and the dawn still "comes up like thunder," or if not actually like thunder, at least in such flamboyancy that it is an almost audible burst of color. All of the old magic is still there and the immortal "Mandalay" comes to life under the warm blue skies of that lovely and tropical land.

Burma, although only about forty-eight hours by water from Calcutta, at once presents a picture different in its scenery and in its people from that of India. The fundamental nature of the Burmese is unique; being Buddhists in the majority, the natives are untrammelled by caste distinctions and prejudices, and their naturally cheerful dispositions have had a chance to expand unrestricted of religious or social taboos. Unlike the fatalistic and apathetic Hindu forever fettered by the laws of class and custom, being free, they have expressed themselves in an individual and original manner in the development of their arts and music.

In appearance the Burmese is small of stature with the high cheek-bone and slightly oblique eyes that suggest their Mongolian strain. The women are most attractive, and, never having known the prison of Purdah-life, wander unveiled and unself-conscious, unrestrained of nature and manner.

Burma, bounded by China, Assam, Bengal, Manipur, Siam and the sea, has been open to some extent to the influences of her border-lands, but she has still managed to retain her "national personality" and preserve her own individuality.

In her history, Burma has undergone the vicissitudes of invasions; from the Portuguese in 1589; the Dutch in 1600; and a little later from the British East India Company, that intrepid band of Anglo-Saxons who came from the sea and took the lands they desired like the glorified robbers that they were. The British came to stay. Although internal civic strife continued for a time, the old Burmese dynasties were finally abolished, and in 1830 a Peace Treaty was signed and British Rule was permanently established.

Old King Thebaw was the most picturesque of the Burmese kings, who, it is said, was a very lax disciplinarian as far as his own people were concerned. He cordially hated the British and, towards the end of the final conflict, issued a proclamation ordering his subjects "to drive the British heretics into the sea." As we know, this

was easier said than done, for instead of running them out of the country the proud old king was compelled to accept defeat and Britain was destined to become the ruler of the land, and to eventually weld Upper and Lower Burma into a more harmonious whole than it had ever been under any Burmese despot.

With this new order much of the pageantry of the old court days was abolished, but in its place came a better system of civic life. Trade was developed and agricultural conditions greatly improved. Yet beneath the superstructure of progress, the ancient religions, arts and music have remained happily unchanged and it is in these rather than in politics and trade that our interest is centered.

Eighty-six per cent of the population of Burma is Buddhist and the remainder still holds to its old pre-Buddhist cult of Animism. The belief in good and evil spirits, or "Nats," is very prevalent, and even nat-

are garlanded with flowers and not, as the "Tommy" said:

"... Bloomin' idols made of mud,
what they call the great Gawd Bud."

They are indeed infinitely more than mere figures for they are the symbols of a great and fervent faith that manifests itself in the lives of a cheerful, earnest and "believing people."

One of the most spectacular festivals of the Burmese Calendar is held in the second month of the Burmese year when the young men who are destined for the priesthood celebrate the last days of their worldly life in much the same manner as a gay bachelor entertains his friends on the eve of becoming a benedict. On this great occasion the houses are decorated with lanterns and flowers; feasts are set out and the people are regaled with music, dancing, drums and fireworks. The young candidates themselves, sometimes numbering hundreds, form

and is intended to be the final taste of the joys of this material world before the young men say farewell to all physical enjoyment, divest themselves of festive garments, part with their splendor and their hair, and don the yellow robes of the Pongyis, or Buddhist monks. They must leave their families, sever all ties with life, forswear all vanities, luxuries and earthly joys, vowing henceforth to devote their hours to meditation and prayer and the chanting of the eternal "Om mani Padmi hum."

It is customary, moreover, for all Buddhist youth of strict and orthodox faith to serve a novitiate as "chelas" in the monasteries and become the pupils of the priests. In the event that they do not take up orders, they may return to their civic lives after a period of study and service.

Burma is a land of beautiful pagodas, of lovely scenery and of a people whose quaint customs have survived all invasions. In her music we find many new and interesting forms, original in conception and execution. The Burmese are devoted to music and to poetry; the songs of the country are the epics that relate to the past glories of the old kings and to the imaginary episodes of heroes and "Nats," or Nature-spirits. A very unique legend is told that when a drummer goes into frenzies of rhythm, his drum is inhabited by a musical "Nat" which influences his playing to wild and fantastic effort.

It is significant that the national amusement of Burma is music, or a series of musical entertainments called *Pwees* to which the Burmese en masse are passionately devoted. These *Pwees* are divided into four classes: first, the *Zut Pwe*, or an entertainment of dancing, singing and clowning; second, the *Yokke Pwe*, or program of music and acting performed by marionettes; third, the *Yein Pwe*, which is a ballet or ensemble performed by young men and girls, and last the *Aneyin Pwe*, in which a group of actors perform a drama to the accompaniment of music and songs. The *Pwees* with drama begin in the evening and last through the night never lacking the encouragement of enthusiastic and sympathetic audiences.

The *Yein Pwe* is especially adapted for festive occasions to honor some high official or some great pagoda. The other *Pwees* are in common use for all occasions especially for moonlight nights. The romantic Burman loves his Lunar Deity and attends these moonlit *Pwees* with his entire family prepared to spend many hours in an enjoyment that knows neither fatigue nor satiety. The children are provided with food and mattresses on which to sleep, while the elders form interested groups, entering into the mimicry and clowning of comic characters with gusto, exchanging good-natured personalities and repartee that in no way disconcert the performers.

In the great New Year festivals the people enter into a whole-souled enjoyment of *Pwees* which last several days, a time when the actors extemporize in dialogue and recitative and when the singers improvise melodies and verses. During the Christian season of Lent there is a popular festival that corresponds to the Hindu *Dewali*, Feast of Lights, when the villages and towns are illuminated with thousands of lanterns and an air of festivity pervades the people who indulge in an orgy of *Pwees*.

It is indeed refreshing to see such absolute and whole-hearted enjoyment of music even if it be music in a strange idiom to our ears. The impulses governing the expres-

(Continued on page 18)



Photo © P. Klier, Rangoon

CEREMONIES AT A POONGYES CREMATION

ural phenomena constituted the real basis for the legends, superstitions and customs that enthrall the minds of the less cultured natives of Burma. This paganism, the "heritage of an immemorial past," has not only influenced the lives of the magic-loving native, but permeates Buddhism itself. In many of the dramas, music-forms and traditional dances, we find strong traces of fantastic beliefs and emotionalism. On the whole the art and the music, like the architecture of the Burman, are colorful, decorative, vivid and original in presentation.

It is said that Buddha commanded that his image and his relics be worshipped that he might not be forgotten; certainly he is well remembered in Burma, for one is confronted with thousands of his statues that rise in the land as a concrete expression of the faith of the people. These images are made of brass, copper, silver, wood, clay and alabaster and are sometimes profusely decorated with gold and jewelled ornamentations. In the temples and shrines they

into a procession headed by a band of musicians and followed by dancing-girls. These little Coryphées gaudily clad in brilliant silks, tinsel, gum-flowers and jewels posture with lithe grace to the beat of drums and tune of reeds. Then follow groups of galadressed young women who carry on their heads baskets filled with fruit and flowers as offerings for the temples. Next come the young men relations of the novices bearing swords of state and various royal insignia. Bands of older women swell the throng carrying bowls of rice as gifts for the priests, images of sacred trees, umbrellas of state, pillows, carpets, saffron cloth for garments and other offerings for the young priests-to-be.

The novices themselves are carried on bamboo platforms dressed in their finest garments elaborately decorated. The procession is wound up by the female relations of the candidates and the officers and attendants of the government.

This great festival lasts for several days

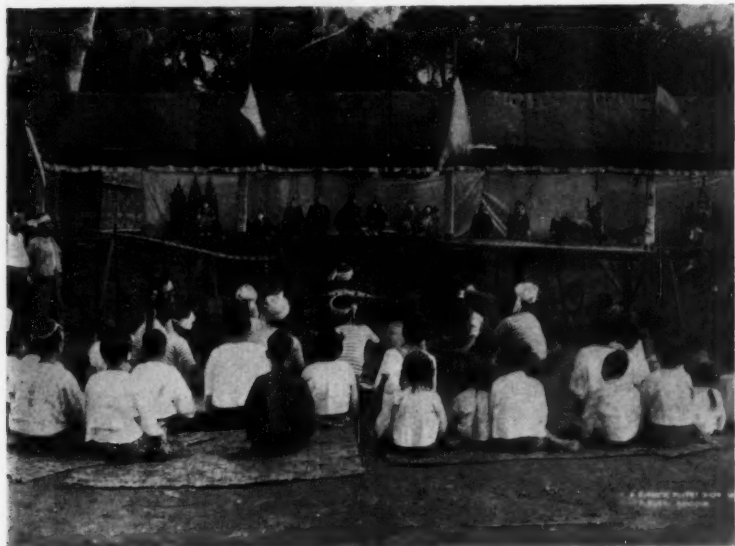


Photo © P. Klier, Rangoon

A BURMESE PUPPET SHOW



Photo © P. Klier, Rangoon

A BURMESE POAY

Philadelphia's New Municipal Auditorium Is Dedicated

New Convention Hall Costs \$5,350,000 and Seats 13,000 People

—Mayor Mackey Presented With Golden Key

—Interesting Musical Program Given

PHILADELPHIA.—Philadelphia's new \$5,350,000 Convention Hall was dedicated on September 17, before about 10,000 people. Mayor Mackey, presiding officer, was presented with the golden key of the building by the architect, Philip H. Johnson, who described the building and told some of the unique features. One of the chief points of interest is that there are no supporting pillars anywhere in the huge auditorium, which seats 13,000 people, so that the view of the stage is unobstructed from any point. The stage can hold 1,000 people with ease. There is an asbestos curtain weighing forty-two tons, and the auditorium can be emptied in ten minutes. By means of the ventilation system twenty-three million cubic feet of air are moved every hour.

Following Mr. Johnson's speech, the Mayor gave an address. The Mayor then delivered the key to Julien L. Eysmans, chairman of the Board of Managers of the Bureau of Convention Hall and Municipal Stadium.

A musical program had been arranged with the following Philadelphia musicians participating: Bianca Saroya, soprano; Nelson Eddy, baritone; Rollo Maitland, organist; the Harp Ensemble of twelve harps, directed by Dorothy Johnstone Baseler; a Municipal Chorus of about 1,000, directed by Henry Gordon Thunder; with Myrtle Eaver and William Sylvano Thunder as accompanists and Theodore Paxson accompanying Mr. Eddy.

The program opened with the singing of America by chorus and audience. Mr. Maitland played Guilmant's Grand Chorus in D, The Bells of St. Anne de Beaupre by Dr. Alexander Russell and his own march, Mother of a Nation, the latter being sung by the chorus. The chorus sang Kremser's Prayer of Thanksgiving and the closing number, the Hallelujah Chorus of Handel's. Miss Saroya sang Dich Theure Halle from Tannhäuser, Hills by LaForge and Berra Chica by Elperom. Mr. Eddy sang Ballad of Adamaster, from L'Africaine of Meyerbeer, Route Marchin' by Stock, Sing Me a Song of the Sea by Harry G. Banks, Jr., Curran's Nocturne, The Rainbow Trail by

Grimes. Both singers were encored. The Harp Ensemble played Hasselmans Marche Militaire and Handel's Largo. All the numbers were well received.

After the program the building was open for inspection, while the seats were being removed in the auditorium, preparatory to informal dancing. A novelty feature was the playing of the Frankford Post Bugle Corp., No. 211. M. M. C.

Philadelphia Grand Opera Artists Are Announced

(Continued from page 5)

Philadelphia baritone, who makes his first appearance with the company; Richard Hale, Benjamin de Loache, Giuseppe Martino-Rossi, Abrasha Robofsky, Robert Steel, who returns to the company after a three years' absence, during which time he has been a leading baritone at the Wiesbaden Opera; Conrad Thibault, John Charles Thomas, and Walter Vassar. Bases: Peter Chambers, who also makes his first appearance with the company; John Cosby, Nicholas Konraty, Alfred de Long, Michael Shvets, and Ivan Steschenko.

Fry Pupil Wins in Audition

In the Atwater Kent Audition for Westchester, Putnam and Rockland Counties, the winners were Winifred Cecil, trained at the Institute of Musical Art, and David Baker, pupil of Caroline Beeson Fry of White Plains and New York.

Mrs. Fry will continue to offer the secondary studies of languages, musicianship, piano and dramatic training begun last summer in her special summer session, thus making these branches available to her students in connection with their vocal training. Mrs. Fry returned September 1 from Sutton, Me.

Singers Wanted

The Carroll Glee Club, Charles Harmon, director, needs new tenors, baritones and basses to complete its personnel for the

In Next Week's Issue

THE ORIGIN AND DEVELOPMENT OF EGYPTIAN MUSIC

By Lily Strickland

THE NEGRO AND HIS SONGS

By Cleveland G. Allen

HISTORY OF THE ART OF SINGING

(Continued)

By Dorothy Still

Chapter XIII—Vocal Effects Used in the Dramatic and Fioratura Styles of the Eighteenth and Nineteenth Centuries

coming season. All that is required for membership is a fair voice and fair reading ability. Among the works scheduled to be given in 1931-32 are an oratorio and an operetta. Weekly rehearsals begin on October 19 at 120 Madison Avenue, New York, where applicants can apply for membership.

Branscombe to Direct A. W. A.

Choral Group

Gena Branscombe took up her duties as director of the choral group of The American Woman's Association, New York, on September 15, and is preparing a season of choral works, pageants and operettas. Miss Branscombe has composed more than 100 songs, as well as duets and cantatas for men's, women's and mixed voices. She is the author of piano, cello and violin music, and has directed her own works. Miss Branscombe is president of the Society of American Women Composers.

Liederkrantz Rehearsing

The Liederkrantz of the City of New York is rehearsing programs for the winter season. The male chorus meets on Tuesday

evenings and the orchestra members on Thursday evenings. The society announces that application for membership may be made any Tuesday evening at 8 p. m. at 111 East Fifty-eighth Street, New York.

Irma Swift to Give Courses at Hunter College

Courses in the principles of singing and in voice culture, given by Irma Swift at Hunter College of the City of New York, were resumed on September 22. Madame Swift has conducted these courses for several years. Many lectures on the principles of singing have been broadcast by Mme. Swift during the past few years.

Telva With Friends of Music

Marion Telva will sing a number of performances with the Society of the Friends of Music this season. The former Metropolitan contralto will take part in the Bruckner Mass on October 25; the Bach Magnificat and Actus Tragicus on November 8; and Carissimi's Jephtha on November 22.

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* * *

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* * *

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"His instrument is as much soul as his soul the instrument."—Stockholm *Dagbladet*.

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"Crooks is qualified to join the ranks of the most prominent European tenors of our times."—Budapest *Neues Polit. Volksblatt*.

* * *

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QUESTIONS are often asked "By what means can we ascertain how the singers of the past sang?"

How can we know the secrets of the art of the old masters? The best solution of the first question may be found in studying the vocal music sung in that day, together with contemporary criticism and biographies of the singers. Composers have always written music which suited the vocal talent of their day; and criticism before the age of press agents was much more honest. Naturally much must be surmised, but the finest authorities tell us that during the 17th and 18th centuries there lived a race of singers whose art later declined and is now lost; great artists who lifted singing above all other contemporary arts; who were honored by kings and became veritable gods of the people, so great was their power to stir enthusiasm. Biographies leave no doubts as to their excellence!

How were they taught that enabled them to possess such rare art and phenomenal

THE HISTORY OF THE ART OF SINGING

By Dorothy Fulton Still

CHAPTER XII

Precepts of Vocal Art as Taught by Masters of the "Golden Age" of Singing

[The first chapter of this interesting series was published on July 4.—The Editor.]

together with that written by Pietro Francesco Tosi (1723) and the "Methode de chant du conservatoire de Musique" constitute the finest authorities upon the subject of singing. Other authors are G. C. Maffei 1562, Agricola 1556, Herbst 1650, Durante 1608, Reggio 1677, Carissimi 1696, Aprile 17—, Father Martini 17—, Dr. Burney, Nares 1770, Hiller 1774, Bailey 1771 and J. J. Rousseau.

Unfortunately, these works are all extremely rare, scattered over the world and difficult to study as they are in diverse languages. For this reason I have sought in the discussion contained in this chapter and the next, to weave together and explain their substance pertaining to vocal art.

Very differently from today singing teachers of the past all held the same fundamental opinions as to the education of the voice, division not growing up until the nineteenth century, when it was sought to make the

held higher than the laws of nature allowed, that they were thin, undeveloped, the upper chest weak, or the abdomen overdeveloped, faulty breathing was shown and corrective exercises given without delay. The singer should have no strangeness of proportion which did not conform to the ideal of grace and strength.

The singing breath was considered of utmost importance, although no definite rules were given as to how it should be taken. No method can identify itself with that of the old masters which partakes of a mechanical explanation, the breathing having in that time been treated under the precepts of art, and studied in view of its use in actually singing music, and not merely as a mechanical adjustment of a physical phenomenon. Mechanical breathing was a product of the German school of the nineteenth century. Sir M. MacKenzie, the noted English specialist who lived at the advent of

of the throat, because as the breath is taken into the body, so must it leave. When the poise of the voice has been already

destroyed by incorrect inhalation, the attack of the tone is bound to be faulty.

This art of taking the breath and singing under the same impulse was called the "art of retaking the breath" and was one of the most emphatic points taught by the ancients. "Retaking the breath" should facilitate changes of rhythm and the delicate accents of the voice so that "the breath is made to speak." The great Farinello remarked that the whole art of singing lay in what he termed "the flexibility of the chest," meaning that gentle movement of the thorax in response to the emotional indentions and accents in singing.

Good masters saw at a glance if the student had taken his breath properly. This was not determined in any material way but by a trained eye which observed whether the expansive movement had complied with the demands of being truly nat-



GIROLAMO CRESCENTINI
one of the last of the "virtuosi." He was awarded the Iron Cross by Napoleon. (1766-1846.)

voices? In this there need be no surmise. The ancient masters held that "singing lives through its precept more than by example," and of these precepts there are many for those who sincerely seek to know them. Before entering into a discussion of these, however, a modern patron of the art must realize that in singing, as in the Greek sculpture, greatness lay in simplicity of conception. The only advantage which the ancients had over moderns was that their views of nature and art were more simple and therefore more truthful and more easily understood. Modern mind, so subject to making the simple complex, must think twice before discovering just what was meant by the teachings of the old masters: Study, thought, observation and I may add faith, humility of spirit and patience were necessary.

Singing was taught as a beautiful art, by precepts founded upon observations of nature—observations that were handed down from master to pupil as tradition. There were many fine schools, Naples, Rome, Florence, Milan, but that which has left us the richest material and which produced the greatest singers of the 18th century was unquestionably that of Bologna, whose founder was Francesco Pistocchi and his pupil Antonio Bernacchi. Signor Bernacchi in turn taught Giambattista Mancini, whose treatise,



CARTOON
of an eighteenth century rehearsal, owned by the author.

art a mechanical technique, and to reduce it to a scientific formula.

The ancients taught that there was no shorter way to sing beautifully than by thorough schooling, this schooling consisting in a very practical correction of the defects of the voice, and in giving the singer a vocal art usable to express musical idea, poetic sentiment and dramatic expression. "Imposition" in the modern sense of the word was unheard of, the voice having been considered "placed" when rid of defects, free, and flexible. Ease in execution gave fine artistic style which facilitated classic interpretations.

The old masters were nothing if not practical and possessed of good judgment and common sense. First, the pupil had to possess a good voice, strong high chest, and a mouth and throat without any malformation. The judgment of the pupil's imperfection was deduced from the general poise of the body and head. If it came to the master's attention that the shoulders were



ANGELICA CATALANI, (1780-1849),
a famed bravura soprano

this new "system" of breathing, has explained the difference between this new and the traditional view. He shows that in the old way, the ribs, as far down as contain the lungs, expanded increasing the depth of the chest from the bottom of the breast bone through to the back, and immediately the diaphragm (that basin shaped muscle which forms the base of the lungs and separates them from the abdomen) was left free to serve its purposes in a natural manner. The German method, on the other hand, stressed the lowering of the diaphragm upon inhalation, a custom which soon degenerated into pushing down the diaphragm upon inhalation and punching up the breath for exhalation. By this method not only less air was taken into the lungs but their natural shape was distorted, thus destroying its normal coordination with the voice. The old school held that the breath, when properly taken, should never disturb the natural position of the larynx or constrict any part



CARLO BROSCHI DETTO FARINELLI
of whom Mancini writes: "The art of knowing how to conserve and retake the breath with reserve and neatness began and ends with him."

ural. Often it was seen that the movement of inhalation was not the act of absorbing air into the body, but rather that the air had been transferred from one part of the lungs to another or sometimes taken in with too much effort. Any movement other than the natural expansion was immediately corrected. Especially was the pupil warned against all unessential movements of the waist. Next to breathing, the mouth position was considered of greatest importance and rules were given which had been gained word by word from the experience of many years. Without exception, all good schools taught that every singer should place his mouth in as pleasant a position as possible, bordering upon a smile, in such a manner that the upper teeth were perpendicularly and moderately detached from those beneath. This position served for every vowel, no further change being made than a slight rounding of the mouth for "o" and an almost imperceptible protrusion of the lips for "u." The correct position of the mouth was accompanied by a straight free position of the throat, and the voice sustained by the natural strength of the chest.

Singing this way did not permit any caricature and kept the pronunciation free and natural when the necessity came to ex-

(Continued on page 42)

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IN GOETTERDAEMMERUNG

BASIL MAINE in LONDON POST:

"The question of Wagnerian miming has been much discussed of late, chiefly as a result of the performance of Juliette Lippe as Brünnhilde in Siegfried. In her interpretation, histrionic talent and musical intelligence were admirably balanced, so that the theme of the scene (which can be called the conflict between heredity and environment) emerged with great clarity. It would, however, be dangerous (in my own opinion) for singers less talented than Mme. Lippe in the matter of gesture to attempt a performance on her lines."

JULIETTE LIPPE

AT COVENT GARDEN

ERNEST NEWMAN in SUNDAY TIMES:

"Here is a case in which the Wagnerian actor has to be mainly a psychologist. In the case of Brünnhilde in the awakening scene, the actress has to be mostly mime; and the technical difficulty of scenes of this kind is so great that it is not to be wondered at that nine singers out of ten fail in them, and by their failure, unfortunately, put Wagner in a false position. It is rarely that an operatic actress can mime so admirably as the other newcomer, Juliette Lippe, did in the awakening scene last Monday, and by so doing show Wagner to have been justified in conceiving the situation as he did and resorting to that particular technic for the realization of it."

NEWS CHRONICLE:

"A new Brünnhilde was Juliette Lippe. She is a soprano equal to all the demands which this exacting part makes on her. Her voice is both brilliant and sympathetic and she has a fine command of vocal color."

MORNING POST:

"By strength of histrionic talent she conveyed the conflict of heredity and environment which is the theme of the last act. For this theme to emerge with the greatest clarity, it is also necessary that the quality of the voice be such that it can easily thread its way through the orchestral texture. This requirement was well met by Mme. Lippe, in whose voice, power and beauty of tone, are balanced throughout a wide range."

LONDON STAR:

"Juliette Lippe made a most favorable impression. It is very unusual for an American singer to jump straight into Covent Garden in a big part, though European musicians in hordes invade New York and make big reputations and big money. Mme. Lippe has an exceptionally beautiful voice, knows how to use it, and looks Brünnhilde to the life."

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Her Ideas About Music and the Teaching of it Reveals Her to Be a Primary Lover of Melody as it Was Understood by the Classicists and Romanticists

The return of Maria Carreras to the American concert stage after three years' absence brings back to our midst an artist of great power. Madame Carreras has had a career in keeping with the breadth of her



MARIA CARRERAS

talent—a gift which is essentially expressed through the poetry of music. It is not to be understood that during these three years Madame Carreras has been inactive, for beside her teaching she has been concertizing abroad, which left her no time for appearances in these United States.

During the time when my hostess was telling where her recent travels had taken her, she also disclosed the fact that in January she will give a Carnegie Hall concert. I was interested to hear that among her numbers programmed she has selected four unknown chorales from a Bach cantata, two as transcribed by Kelterine, who has been her pupil, and two by Busoni. I say

I was interested in this program, principally because it immediately demonstrated to me the trend of Madame Carreras' musical ideas, and established her in my mind as a disciple of the classicists. I also gleaned from my conversation with her that aside from the exacting preparation entailed in a Carnegie recital, she is occupied with concerts out of town and teaching at her own studios, and at the Westchester Conservatory, where she is one of the heads of the piano department. This is a big bill to fulfill, and especially to fulfill as well as Madame Carreras performs it. But now that the artist has the privilege of devoting all of her time to her art, rather than domesticity, she declares that the bigger the daily schedule the happier she is.

"But," she says, "all the time I must work; not always at the piano, but here," she touched her forehead. "It isn't sitting six and eight hours at the piano that makes the artist. It is thinking one's art, living it all the time. One must have the controlled and concentrated mind. This aimless repeating and repeating of a passage is so much wasted energy. If you practice first mentally, then you don't tire yourself and make yourself a nuisance to your neighbors."

"Then, there is much else to be done besides working at the piano. One cannot afford to be one-sided in one's art. The pianist must not only be a pianist, he must be able to appreciate the art of the painter, of the sculptor, of the poet. Sympathy and understanding of the sister arts must go hand in hand with one's own art. So one must read books, and see beautiful works of art—surround one's self, if possible with beautiful things. The culture of beauty is a duty we owe ourselves."

"The Hindoo philosopher believed this when he advised one to sell half his loaf of bread and buy hyacinths. He did not say sell all the loaf, for he realized that a certain amount of the material is necessary to our lives, but far too many people think only of the whole loaf, and consider the buying of hyacinths a luxury."

Mme. Carreras has carried out this idea of beauty in her home. The passion of the collector is shown in the various antique pieces. In her travels she has made a collection of many interesting things. On the piano is a heavily embroidered altar-cloth rescued from the impious hands of an antique dealer of Granada. There are rare tapestries from the Orient, and in one corner the framed bits of ancient pre-Inca grave clothes, marvels of design and color. Mme. Carreras showed me with the pride of the collector a porcelain horn which had once belonged to the Emperor of Austria, and which she had found in a tiny antique shop in New Orleans.

"I love my home," Mme. Carreras said simply. We were seated in the cool music room. Outside, the sun poured down on a little garden but drawn shades shut out the glare, and the semi-twilight gave one the impression of peace.

What my hostess had previously said, "that it isn't sitting at the piano five and six hours a day that makes the artist," made me realize that she must have some very definite method of carrying out this idea with her pupils, as well as with herself. On broaching the subject to her again she said: "Technic is very important, and I by no means wish to give you the impression that I do not place a great value on its development; but the emotional quality of music is what makes it art or not art, and my firm conviction in this regard makes me put the greater emphasis on its development."

"For this reason I am in great favor of individual teaching, for it is only through the personal and intimate contact of teacher and pupil that individuality can be analyzed and developed. It is the gift for discovering the individual through his music that makes one an interesting teacher. And it is the development of this individuality that makes the great artist as well as the successful teacher. Art cannot be the result of mass production, or of something that resembles a factory system."

I remarked to Madame Carreras that it was quite evident that she was carrying out this principle, for it was one of the things I especially noted in the pupils I heard at her little musicale late in the spring—this development of individuality.

Then it occurred to me that if the quality of emotion was the paramount interest of Madame Carreras' playing and teaching, the modern school of music could not figure prominently in her repertoire.

"I am interested in modern music only

BRUNO WALTER FOR VIENNA OPERA?

VIENNA.—Die Stunde, the Vienna daily, learns that negotiations are being made with Bruno Walter for the Vienna Opera in place of the late Franz Schalk. Walter, it will be remembered, was an important candidate for the directoral post before Krauss took the position. P.

insofar as it says something," the pianist stated, when I mentioned the above impression. "Musical sounds must express an idea, for me to be sincerely interested in them, and what is more they must have expression. This to me is the failure of the ultra modernist. He is attempting an effect without an idea, he is not motivated by sincerity and has no inspiration. As soon as modern composers will write what they really feel I am certain that the school will have much more appeal, because music's function is fundamentally the appeal of beautiful sounds which awaken emotion."

"What methods do you employ for the development you stress?" I inquired.

"Principally the winning of a pupil's confidence. Friendship can do more than all the rules and regulations in the world. With the development of character and ideas I attempt to develop the emotional response of the pupil. I talk to him of many things, but principally I get him to talk to me. Through this form of expression I also accomplish his expression through music. Ease, freedom and confidence are essentials. All that I do is merely guide, never destroy. There is perhaps one thing that I do insist on: it is that my pupils read about the composers they are studying, their times and their works. Through this they get a clear idea of the school to which every composition belongs and they have a closer understanding of what the composer wanted to express through his compositions. And let me at this time say that when I state that I am pre-eminently interested in the pupil's individual musical development, I am not discarding the fact that he must also regard what the composer had in mind at the time he wrote. But after a pupil has assimilated the composer's idea he must then make the work his own." M. T.

Critics Unite in Praise of GRAINGER

TORONTO Evening Telegram

"'The People's Poet of the Piano.' He played Bach last night as no one else plays him on the piano. His Chopin is sweet as Pachmann's but far more bright and singing. And his own 'Hunter in his Career' was in best Grainger style—tuneful, happy, haunting, and always beautiful music that is as sure to live as the sun is to shine another day."

DETROIT News, by Russell McLaughlin

"Grainger is unquestionably one of the keyboard's most authentic poets, and moreover, he has that unique type of genius which courts public response by many and various devices, without any sacrifice of musicianly dignity."

CHICAGO Daily Tribune, by Edward Moore

"Grainger is a player to arouse attention, equipped with highly efficient hands and a highly efficient brain. Nothing in the Sonata could give him a moment's pause for its difficulties; the Barcarolle rolled out in as winsome and caressing a tone as has been heard from any pianist this season."

NEW YORK Times

"What Percy Grainger says, does and plays is always interesting."

DULUTH News Tribune

"Grainger, pianist and composer, returned to Duluth last night and captivated another Armory-filled gathering with a superbly-played program."

BOSTON Post, by Warren Storey Smith

"One of the most delightful recitals of piano music that Boston has heard in many a day was that given by Percy Grainger at Symphony Hall last evening."

SPRINGFIELD Evening Union, by Willard M. Clark

"Percy Grainger played last night in his own inimitable manner, a manner which no one else seems able to approach."

DENVER Rocky Mountain News, by Mary Ruth Barry

"Percy Grainger, pianist and composer, played a distinctive program last night. He has a tone that is compelling for clearness and depth. His Bach numbers excellently displayed his achievements in this respect. His performance of the Scarlatti 'Sonata, D major,' and the 'Prelude, Aria et Final' of Cesar Franck, were distinguished by the same tonal charm."

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Lois Hood
Dorothy May

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Sidney Fox, leading lady

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Sara Jane

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Sara Jane

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Patricia O'Connell

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Lois Hood

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Devora Nadworney
Mary Craig

RADIO

Cities Service—Jessica Dragonette
Palmolive Hour—Celia Branz, Dorothy Miller, Frances Paperte
Thru the Opera Glass—Rosalie Wolfe, Beatrice Belkin, Celia Branz, Devora Nadworney, Amy Goldsmith
Fuller Brush—Mabel Jackson
Victor Hour—Celia Branz
Valspar Hour—Aileen Clark
Chase & Sanborn Hour—Liebling trio—Hazel Glen, Ethel Louise Wright, Jeanne Houtz
Eastman Kodak—Celia Branz
Jack Frost Hour—Celia Branz
Halsey Stuart Playhouse—Marie Bowman, Isabelle Henderson, Sue Read
Shell Oil—Wilma Miller, Frances Sebel, Gertrude Wieder
Mobiloil—Beatrice Belkin, Celia Branz, Viola Philo
Collier's Hour—Sue Read
True Story Hour—Sue Read
Lux Hour—Sue Read
Camel Hour—Robert Moody
Traveler's Insurance Co. (Hartford)—Amy Goldsmith, Sadie Yellen

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A LITTLE TRILOGY IN PROSE

(Continued from page 6)



Frank Mannheimer

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soon found ourselves deposited at the railway station on the seashore. The precipice with the castle and the village on its summit towered perpendicularly 1,300 feet above us. The narrow path zigzagged irregularly between the boulders and over the stones. We traversed many times more than 1,300 feet before we reached the top, and it took us the better part of two hours to get there; for we often turned to look at the sinking beach. The slopes were covered in places with straight pines and crooked little olive trees, which never can decide whether to be gray or green.

The history of the ancient castle is lost in the fog of fable. Every nation in turn attacked and pillaged it. Perhaps Herbert Spencer had Eze in mind when he wrote about the force of custom which holds modern clans and families on isolated rocks where water and other necessities are difficult to procure. The sea coast is as safe as Eze today. Yet the village sticks to its stony heights. Even the King of Sweden has a villa on a corner of the rock.

While we were passing a deserted, windowless stone cottage in one of the tiny streets, we heard a weird and dismal sound like the expiring moan of a buccaneer or the groan of a dying Goth. But it was only a donkey rehearsing his nocturnal recitative and proclaiming his contempt for Eze.

A diminutive restaurant with two or three hundred feet of a perpendicular drop in front of it supplied us with what the ancient Ezonians would have called a liquid libation. I cheerfully remarked that going down would be easier than coming up. But I really believe that Backhaus was thinking

"What did you miss?" asked the pianist. "Why,—in Australia you always began with God Save the King. But today you began your concert with the program."

"They'd think I was crazy if I played God Save the King at a piano recital in London."

"Would they?" replied the disgruntled man. "Well; don't forget to play it when you come to Australia again."

In a small city in the United States a baby was making irrelevant remarks about da-da and goo during the perfectly peaceful progress of the Moonlight Sonata. Backhaus left the stage and asked the manager to have the infantry removed from the firing line and placed among the reserves in the rear. The only comment of the unrepentant mother was: "Well; my sister plays the piano too and she isn't fussy about the baby."

In a town of the Middle West, Backhaus gave his recital in a Baptist church. A small boy, who was apparently the village idiot, kept up an incessant chatter in the back row of the gallery. Backhaus called the attention of the preacher to the nuisance. But instead of putting him in the straight jacket and scourging him to cast out the seven devils, with truly medieval theological zeal, the meekly resigned preacher sighed: "Poor boy; he makes the same noises during my sermons."

One of the problems we attempted to solve, with the aid of a bottle of Barsac and a selection of befitting edibles, was: How could Beethoven have heard Liszt play? He must have been stone deaf when the boy played one of the feeble pianos with iron

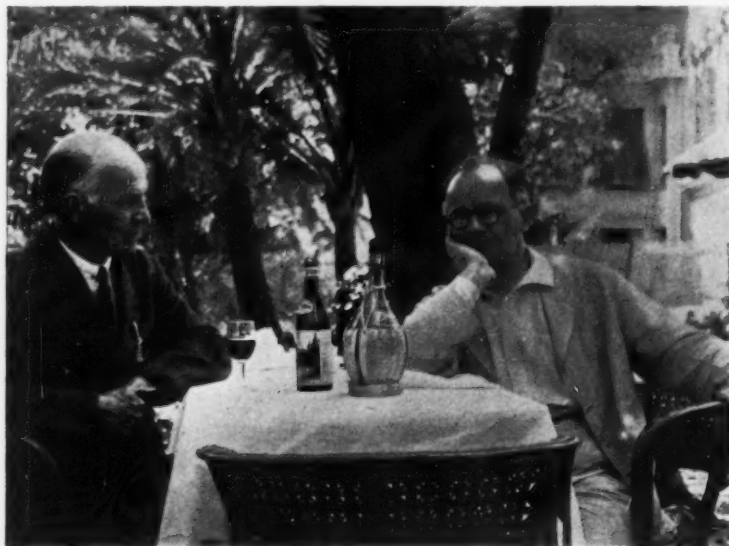


Photo by Frau Wilhelm Backhaus

Backhaus (right) and Clarence Lucas in Italy.

more about his wife than of me when he proposed returning to Monte Carlo by the longer inland road which winds in gentle curves to the lower level. If we went up as Saracens and pirates we descended like mere millionaires in a luxurious car. After dinner in the blazing light of a Franco-Italian restaurant we separated for the night.

The moon was nearly full, and the black-blue sky was studded with innumerable stars, while I paced the stone pier all along the curving bay. The round and mellow sounds of a band playing at the water's edge drew me on. The absence of a brassy blare was easily accounted for when I saw the instruments. In the band of sixty players there were eighteen clarinets, a full complement of saxophones, oboes, flutes, eight horns, two string double basses, and only four percussion instruments, of which one section consisted of kettledrums. Across the water and at a distance, the tone of the band resembled a full and mellow organ in a vast cathedral.

A little Mozart, Bizet, and Beethoven was all I heard, and it was exquisitely played. The crowds were silent and they applauded with much enthusiasm. Then I sought my Italian inn beside the sea and slept without a twinge of conscience.

2. *A patriotic Australian; the baby at the recital; a little lunatic at large; when Richter kissed Backhaus; Paganini, Albeniz and a Cimiez garden; breaking the bank at Monte Carlo; sympathetic girls; where marble is always white.*

One afternoon at Nice, in the lovely gardens by the beach, Backhaus related how a sad faced man greeted him at the end of a London recital and said: "I heard you in Australia." Backhaus shook his hand and expressed the hope that he had enjoyed the London concert.

"In some ways, yes; but I missed something."



Photo by Clarence Lucas

Backhaus (right) in Cimiez, showing the side of his head the audience in the concert hall does not see.

I also noticed the same bevy of fashionably dressed girls,—not really aristocratic in feature or in manner,—looking for lost brothers, cousins, husbands, and friends who were in no hurry to find them. One of them expressed great sympathy for the suffering a cinder in the eye was causing me. It was thoughtful of her, to say the least.

Outside, the moon gleamed on the marble busts of Massenet and Berlioz, still as radiantly white as on the day they were unveiled. In Paris they would have become gray, with heavier shadows under the chin and nose. In London they would now resemble the original Congo chief when he first became a British subject.

3. *Italian color; Brahms on Wagner; conversational gestures; what goats relish; Rachmaninoff; cavernous streets; five o'clock; off for Paris; a topsy turvy landscape; under the silent stars.*

We set out for Italy on a bright and balmy (Continued on page 56)



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Frederick Schlieder Finds Creative Interest in Music Instruction

Principles Rather Than Analysis
and Physical Technic Seem to
Be the New Hope in Teach-
ing—Impressed with the
Earnestness of His
Classes

Frederick Schlieder has returned to his New York studios after a summer of intensive teaching in Chicago, Oakland, Denver and other cities. Mr. Schlieder reports that he was pleased to note the earnestness of the members of his classes.

"There seems," said Mr. Schlieder, "to be a new hope in purposeful music teaching, based upon principles rather than upon analysis and physical technic. Generally I find that teachers have no real knowledge of music. They are able to talk and give their views on the subject, but are unable to make use of that creative knowledge which has its basis in speech in expressing the principles of music. Many musicians know a great deal, but do not understand all they know. There are a few, however, who thoroughly understand their knowledge, and are able to express themselves adequately in giving this knowledge to their pupils. This is what I call instructing students so that they will have that creative understanding to express themselves in their turn to others. Among those who attended my classes in Chicago, Oakland, Denver and New York, there were many of these people whom I call the new teachers of music.

"Music in the past has been taught from the printed page without regard to the background of the student. There has been little advance made in harmonic or contrapuntal teaching, even in face of the fact that the common music intelligence of the people has been developing. Because of this sterile analytical studying individuals who wish to be free musically have not been able to rid themselves of the bonds that hold them. I am trying to teach my pupils to create within themselves an understanding of the knowledge that is offered them in text books. If they understand what they know, they will be free musically."

Mr. Schlieder's classes this summer were large, and the majority of the members were teachers in schools and conservatories where children are taught. In Oakland and Chicago he gave weekly lectures, and during his last two weeks in Chicago was heard on the radio (Station KRE). Mr. Schlieder believes that there is a future for such musical propaganda over the air purely for the purpose of instructing the public to understand music.

Althouse Takes No Vacation

Paul Althouse is all-year-around tenor. Hardly had his winter season closed when he embarked for Havana, where he appeared



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PAUL ALTHOUSE

as soloist with the orchestra and in a recital. Back in New York a single day, he boarded a train for Warrensburg, Mo., for a recital. Two more days in New York and he was off again for Cleveland for a week of opera in which he filled roles in two Aida and two Meistersinger performances. Other late summer engagements included two appearances with the Philadelphia Orchestra in that city, under Fritz Reiner, and two at the New York Lewisohn Stadium, under Albert Coates.

Mr. Althouse is now preparing his repertory for his second season with the Chicago Civic Opera and for numerous concert dates, including a performance with the St. Louis Symphony.



LADISLAV SOUCEK

Massell Artist-Pupils to Sing in Opera in New York

Caroline Ghidoni and Ladislav Soucek, artist-pupil of James Massell, will appear in a benefit opera performance, tomorrow (September 27) at the New Yorker Theater, New York. Cavalleria Rusticana and Pagliacci will be presented, Miss Ghidoni singing Nedda and Mr. Soucek Canio in Pagliacci.

Miss Ghidoni has sung in Italy at the Teatro Ballo, Torino, and the Teatro Dal Verne, Milan. She has appeared extensively in concert, and sang with the Alvino Grand Opera Company, June 14, at the Bronx Opera House in the role of Santuzza; in the same opera at the New State Armory, Yonkers, N. Y., October 31, 1930; and with the Cosmopolitan Opera Association managed by Armand Bagarozzy. Miss Ghidoni took the part of Nedda when Pagliacci was presented on a double bill with Cavalleria Rusticana, at the Stadium in Forest Hills, L. I., for the benefit of the unemployed of



CAROLINE GHIDONI

Queens County. The production was under the auspices of the Long Island Press.

Mr. Soucek, like Miss Ghidoni, is American born, and is both a concert and an opera singer. In Prague he appeared in Lohengrin, The Bartered Bride, Trovatore, Aida and Pagliacci.

Koshetz Comes October 31

Nina Koshetz recently sang two concerts in Paris and one in Vichy. October 6 and 8 she is scheduled to sing with the Concertgebouw Orchestra under the direction of Pierre Monteux, and October 10 and 11 she will appear as soloist with the Pasdeloup Orchestra in Paris. Mme. Koshetz will return to America October 31 to fill a season of concert engagements.

Alice Garrigue Mott Back Again

After a summer spent in England, Alice Garrigue Mott has returned to New York to her vocal studio. A large number of students are enrolled.

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LUCIA

Frederick Jagel rose to great heights. He has a natural ease of acting, with manly gestures and an aristocratic pose which give his sonorous voice an adequate setting. Jagel's emergence as a star seems the great development of the year at Ravinia, so far as singers are concerned.—*Irwin St. John Tucker, Chicago Herald-Examiner.*

CAVALLERIA RUSTICANA

He sang stirringly in a part that not many tenors can successfully encompass in every respect. . . . Mr. Jagel was excellence itself.—*Eugene Stinson, Chicago Daily News.*

The role lies well within the compass and resources of his voice and he plays it with youthful and temperamental warmth.—*Herman Devries, Chicago Evening American.*

Frederick Jagel took high prominence with his Turiddu, sung with great distinction and ably acted.—*Edward Moore, Chicago Tribune.*

It was brilliantly sung, his fresh, youthful voice proving again its surprising resource.—*Glenn Dillard Gunn, Chicago Herald-Examiner.*

MADAM BUTTERFLY

A most sympathetic artist, abundantly endowed with voice and temperament, an assured figure on the stage, a fine musician. He sings easily, expressively and with virile energy, and his gifts and attainments as an actor are distinguished by the reserve of good manners.—*Glenn Dillard Gunn, Chicago Herald-Examiner.*

Mr. Jagel's singing resembles no one else, except in so far as good singers all have something in common. His voice is fresh, virile and easy, and he uses it intelligently and with a natural vocal grace. It is delightful to hear singing such as his—so responsive and so untroubled by any major defects of workmanship, so even in all its registers and with such ample power and yet such winning restraint. Mr. Jagel's acting was as unaffected as his singing.—*Eugene Stinson, Chicago Daily News.*

Frederick Jagel classifies as a lyric, but possesses high notes that might distinguish the throat of any robusto, and these without a suspicion of "bravo" or bluster, forcing or artificiality. Indeed, it is the naturalness of his vocal emission and the ease of his singing and acting that make us sure he will have a long and greatly successful career here and elsewhere. The timbre, let me hasten to say, is unusually melodious and expressive.—*Herman Devries, Chicago Evening American.*

RIGOLETTO

His voice is of uncommonly pleasant nature and he has developed a technical facility apparently equal to anything, and more than these, that there is a quality

of youth in every phrase that he sings. This last is not so frequent among artists that it can be so offhandedly passed by.—*Edward Moore, Chicago Tribune.*

Frederick Jagel sang the opening aria of the Duke excellently. He has not only a fresh and vibrant tenor voice but a genuine skill in its use. His voice has buoyancy, the melodic line came out clearly and the decorative figures were cleanly embroidered. He can sing and has a straightforward way with him that is attractive. You like him.—*Karleton Hackett, Chicago Evening Post.*

Mr. Jagel has a beautiful voice, exceptionally wholesome and pleasing and resonant. He uses it well. And that is Mr. Jagel's story. Certainly it is a pleasure to have him at Ravinia.—*Eugene Stinson, Chicago Daily News.*

His vocal and musical traits and habits were all virtues of purest ray serene. Mr. Jagel sang the difficult music of the first act with absolute accuracy, an achievement I do not recall having witnessed in any theater. What was more to the point, he made it sound like good music, which it certainly is not, and like easy music, which amounted to a minor miracle. This young man has every promise. His voice is fresh, virile, agile enough to be rated as a lyric tenor and often powerful enough to verge upon the heroic classification. He has poise, certainty and enough stage talent at least to keep in the picture.—*Glenn Dillard Gunn, Chicago Herald-Examiner.*

FAUST

Mr. Jagel has a voice of such unaffected beauty that by sheer sincerity it belongs with the best. It soars without losing caste and it swells without losing pitch—he is probably Heaven's gift to conductors, for he is a musician as well as a singer. Furthermore, he has a natural courtly grace.—*Claudia Cassidy, Chicago Journal of Commerce.*

Frederick Jagel impressed anew with the beauty of his voice and the authority of its production. I have not heard a Faust so well sung since Muratore. He is extremely gifted, he is modest and he is successful with his audiences. He sang admirably last night.—*Eugene Stinson, Chicago Daily News.*

Frederick Jagel gave the part a magnificent voicing. He has a clear, strong, glorious voice; it rings with a rich and sympathetic timbre that is noticeable from the first strains of the old philosopher's meditation in his alchemist's cell.—*Irwin St. John Tucker, Herald-Examiner.*

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A SKETCH OF BURMESE MUSIC

(Continued from page 7)

sion of the music is the same as ours and comes from the emotions of the people in the same manner. The more reserved and conventional Westerner cannot but be charmed by the unrepression and primitiveness of the Burmese music and relaxes for the moment to a vicarious orgy of musical revelry.

All primitive and natural manifestations of music appeal to something deep down within us; it awakens our "ancestral memory," and we feel that a quickening of the pulse in sympathy with the urge of emotional and sensuous self-expression which has the contagion of atavism. Here in the East, on a moonlight night, when the drum throbs endlessly in its ancient rhythms, we forget the limitations of time and succumb to the spell of the senses, unhampered for once, by our own traditional barriers of inhibition and restraint. As the "Tommy" said:

"If you've 'eard the East a-callin', you won't never 'eed naught else, No, you won't 'eed nothin' else But them spicy garlic smells An' the sunshine an' the palm-trees an' the tinkly temple-bells; On the road to Mandalay."

The "Tommy" knew, and we all know who live "East of Suez," and who have felt the influences of tropic life, or tasted the lotus cup.

The Burmese have fashioned some very ingenious and attractive-looking musical instruments, several of which have been introduced into India and Ceylon. As is usual in the Orient the people spend a great deal of time making elaborate cases or bodies for their instruments, bestowing upon them intricate carvings and decorations and strange shapes.

They have not studied so intently the qualities of tonal-depth that Westerners like in our own musical instruments. To our disappointment from some of the most elaborate instruments in Burma there have issued thin and weak tones that seem oddly inharmonious with the beauty of the carved and decorated cases. The appearance of the instrument is evidently of more value than the tone and it is only in the drums that we get enough tone-quality to satisfy us.

The "Soun," or harp, is a very popular Burmese instrument. It has thirteen silk strings to the ends of which are attached tassels which serve both as ornamentation and as a means of tuning the harp. It is a beautiful instrument to look at as it is shaped like a halfmoon boat of carved and colored wood.

The "Thro" is the Burmese "fiddle" and is regarded as an important solo or orchestral instrument. It greatly resembles the Hindu "Sarinda" and is played similarly with a horse-hair bow.

The "Puloay" is the chief flute and is very much in favor as flutes are all over the East. It is made of bamboo or wood and pierced with six or seven holes attuned to some Burmese scale.

The "Pattala" and "Meyoung" came originally from Siam under the names of the "Ranat" and "Tuk-key." The "Pattala" is a kind of harmonicon, while the "Meyoung" or "alligator," is a stringed instrument which has silk and brass strings and is played with an ivory plectrum. This instrument is placed upon the ground while the player presses the frets with one hand and picks the strings with the other.

There are many varieties of gongs in Burma, and the gong is considered an indispensable instrument in orchestras where it

is customary to augment the body of sound with various "traps."

The "tuned gongs" are a set of sixteen gongs tuned to the diatonic scale and are suspended on a bamboo frame and struck with a small hammer. The effect is somewhat like miniature chimes.

Cymbals are also very popular and there are numerous varieties in Burma. The large cymbals are called the "Ya-gwin" and the small ones the "Than-in." They are used for accenting the rhythmic beat and adding tonal-color to the music. The peculiar musical clashing sound they produce is very pleasing in outdoor music.

A Burmese triangle, made of bell metal, copper and silver, is called the "Kyee-zee" and is used in temple worship as well as in secular music. The Buddhist devotees ring it to call attention to their offerings and the tone is both powerful and sweet.

The "tinkly temple-bells" hang from every Buddhist temple-roof and as they sway in the breeze give out a tone of crystalline purity and sweetness. These small temple-bells are called the "Hkews" and their silver voice is heard all through the day and into the night calling the devotees to prayer. Some of the temple-bells are very powerful like the ones in the Shwe Dagon Pagoda, or the Moulmein Pagodas.

In the justly famous Moulmein Pagoda the great brazen bell is suspended in front of the temple between two posts. When priest or layman approaches he takes a deer-horn and sets the great tone reverberating. The beautiful and venerable Shwe Dagon Pagoda at Rangoon has a huge bell which is said to weigh forty-two and a half tons. It was given to the temple by King Tharawady in 1840 and is inscribed with lines telling of the merits won by the King. It has a long and interesting history and is greatly respected by the Buddhists. But it is in the smaller bells that we find most pleasure as we are followed by their sweet sounds all over Burma, and they seem somehow more symbolic of the Eastern Temples.

Besides the many favored instruments of percussion dear to the heart of Orientals the Burmese are fond of castinets made of bamboo. They are sometimes of enormous size and rejoice in the name of "Wahle Khoht."

There are an infinite variety of tom-toms and drums of all sizes and shapes, for here, as in India, the drums supply the base and background for all music.

The "Seing-wing" is a circular frame of carved wood on the inside of which a number of graduated drums are hung. The player sits within the frame and displays considerable digital and physical dexterity in manipulating these drums to tuned tonics, fourths, fifths and octaves. In fact this drummer is as busy as the wildest African "Trap Artist" whoever "jazzed" an accompaniment in America.

The Burmese zylphone is a boat-shaped hollow instrument of very attractive appearance. There are transverse bars of metal crossing it and it is played with padded sticks and tuned to a natural minor scale. It is an instrument of great antiquity and is said to have come from China.

The "Cat" is perhaps the most unusual of all Burmese instruments. It is a stringed instrument in the shape of a cat in a sitting position. The tail winds up over the back and to it are attached twelve strings and usually tuned to d, f, a, g, b, and c. The thin sounds this "Cat" emits do not suggest the animal itself unless it were a ghostly feline wandering for its sins.

In the popular Burmese plays, invariably a mixture of dialogue and music, there are



Photo P. Klier, Rangoon

A BURMESE BEAUTY

many traditional songs taken from the Hindu Ramayana which are as well known in Burma as in Siam, Cambodia, Ceylon and India. The plays interspersed as they are with songs and dances, give the effect of a musical comedy a la Orientale. Very frequently the "Pwe" dancers carry along with them "comic relief" in the shape of a male clown who says very personal and sometimes naughty things to the dancers which they do not resent as it is a part of the performance and which draw congenial responses from the audiences.

All Buddhist temple worship includes music. The priests chant their "mantrams" to the accompaniment of gongs, bells, cymbals, and horns, and on festival days dancing-girls perform traditional sacred-dances. The Masked or Devil-Dances are performed by men and are given on certain great holiday occasions, much as they are in Ceylon.

It would be impossible to close even this imperfect description of Burmese music without dwelling for a moment upon the dancing girls who form so important a part of the musical life of the people. These

(Continued on page 56)

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Photo by P. Klier, Rangoon

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CINCINNATI MAY
MUSIC FESTIVAL, 1931

DETROIT FREE PRESS: (Charlotte Tarsner)

"THE ROLE OF THE INTRIGUING SHUISKY AND THE DRAMATIC PART OF THE PRETENDER, INTERPRETED BY WALTER WIDDOP HAD STRENGTH AND CONVICTION. THE AUDIENCE APPROVED HIS VOCAL ARTISTRY IN NO UNCERTAIN MANNER."

ANN ARBOR MAY
MUSIC FESTIVAL, 1931

CHICAGO TRIBUNE: (Edward Moore)

"THERE WERE WAGNERIAN EXCERPTS SUNG BY A NEWCOMING TENOR, WALTER WIDDOP, WHO WOULD SEEM TO BE WELL ON THE WAY TO BEING FAMOUS HERE AS HE NOW IS IN ENGLAND. HE REJOICES IN A VOICE OF FINE QUALITY AND GREAT POWER AND HE SINGS IN A WAY TO MAKE HIS HEARERS REJOICE WITH HIM. THE ADVICE TO HEAR HIM IS PERFECTLY SOUND."

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Berlin's Energetic Season

(Continued from page 5)

some three years ago, has changed masters once more. Its erstwhile general manager, Heinz Tietjen, now functions as supreme head of the State Opera; his successor, Dr. Kurt Singer, has in turn been succeeded by Carl Ebert, formerly director of the Darmstadt Opera. He makes his entry into Berlin at a moment as unfavorable as can be imagined, for his hands are tied by the most rigid restrictions, chiefly owing to a financial depression which is without precedent.

In Darmstadt, Ebert had the reputation of a radical modernist. In Berlin, so far, he has been very cautious and has avoided all daring experiments. A definite plan of his winter's program has not yet been published; it is known only that he will bring out a limited number of novelties, and that the main part of his work will consist of forming a well-prepared ensemble of singers, independent, as far as possible, of the highly-paid stars of international reputation.

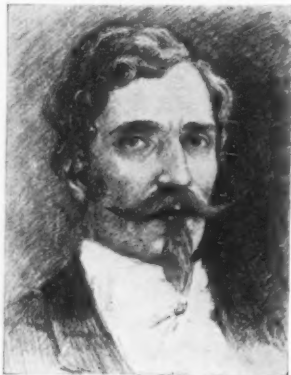
REVIVING OLD LORTZING FAVORITE

Ebert's debut has, in fact, been surprisingly unpretentious and anti-revolutionary,

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Metropolitan Opera Baritone
in his First Season at
Ravinia Park Opera

TRIUMPHS



Drawings by Federico Gandolfi

as Col. Ibbetson

Mr. Gandolfi, as Colonel Ibbetson, sang the melodious French poem in the first act beautifully. His characterization had the good modeling requisite to explain how this aspersive and obnoxious figure, retained a measure of popularity in his own circle.—*Chicago Daily News*, Aug. 3, 1931.

The French ballad so effectively sung by Mr. Gandolfi in the first act—Mr. Gandolfi not only sings well, his English being entirely intelligible despite an accent, but he, too, is gifted as a portrayal of character.—*Chicago Herald-Examiner*, Aug. 3, 1931.

There was another fine demonstration of the advantages of our tongue from Alfredo Gandolfi as Colonel Ibbetson.—*Chicago Daily Tribune*, Aug. 3, 1931.

Mr. Gandolfi shone with distinction.—*Chicago Journal of Commerce*, Aug. 3, 1931.

Mr. Gandolfi, young and very personable, has yet the stature and can easily assume the swagger of the Colonel. His voice absolutely covers all the requirements of the score and his sinister characterization is steadily maintained up to the moment of his gory story. Mr. Gandolfi has achieved a great success during this, his first season at Ravinia, and the management paid him a great compliment in entrusting him with this role.—*Chicago Music News*.

Telramund (Lohengrin)

To a newcomer must go right of precedence in today's review of last night's Lohengrin, to Alfredo Gandolfi, whose Telramund is sufficient to win him a place in the musicians' hall of fame, were he capable of singing nothing else.—*Chicago American*, July 3, 1931.

THE "STAATSOPER BILL"

VIENNA. — General Intendant Schneiderhan and Director Krauss, on their return from their holidays, have begun negotiations with their artists for the long-announced reduction of fees of the Vienna Opera. The new law provides a reduction of from five to fifteen per cent of all fees exceeding 800 Schillings a month. However, Schneiderhan's plan, according to the Vienna press, is to cut the salaries even below that minimum, by "amiable mutual consent." A full meeting of the Staatsoper members, less "amicably" disposed, was against the proposal and some of the radical elements are speaking of a general strike.

namely a revival of Lortzing's familiar opera, *Czar and Carpenter*. The charming old work, constantly in the current repertory of German opera for nearly a century, has not been heard in Berlin for several years. Its reappearance was heartily welcomed, for, with the exception of a few rather pale scenes, the bulk of the score is as fresh and pleasing as ever. Aside from his fertile melodic vein, Lortzing shows a surprising mastery of everything pertaining to theatrical matters.

The performance was good sans any sensational traits, with the exception of Eduard Kandi as the Burgomaster. The inexhaustible humor of this comedian alone suffices to make the performances attractive, in spite of the fact that he is a better comic actor than singer. The Dutch tenor, Henk Noort, hitherto unknown in Berlin, made his debut, impersonating the French Ambassador with much dignity and a good, though not yet sufficiently cultivated voice. Robert Denzler conducted with skill. The choral scenes and the ballet episodes, for which Liffie Mandrick is responsible, were excellent.

OPERATIC "FIRSTS" IN THE PROVINCES

It is astonishing that in spite of the current crisis, with opera houses closed and orchestras disbanded in many places, the passion for opera in Germany is as alive as ever. Besides the numerous new operas mentioned in the previous Berlin reports, a considerable number of novelties performed for the first time demand brief notice.

The Hamburg Opera is particularly active in the production of new or rarely given works. Emanuel Chabrier's comic opera, *Le roi Malgré lui*, though dated 1887 and frequently given in Paris, had never been heard in Germany. Leopold Sachse, the wide-awake director, may claim the merit of having introduced this valuable and charming opera to the German stage, in a skilful and effective German libretto version by himself.

Two new Italian operas also had their German premieres in Hamburg. Werner Wolff not only conducted both performances, but also appeared as the author of the German translation of Pick-Mangiagalli's comic opera, *Basi e bote*. This composer, hardly known in Germany, made a very favorable impression with his spirited, witty and well-written score. On the other hand, Ildebrando Pizzetti's somber and serious *Fra Gherardo*, performed in Milan by Toscanini a year ago, commanded more respect than enthusiasm.

A TSCHAIKOWSKY NOVELTY

A Tchaikowsky opera, *Mazeppa*, often given in Russia, but so far unknown in Germany, was heard for the first time at the Wiesbaden Opera. The gruesome, barbaric story, founded on Pushkin's poem, will hardly be much loved by our public, but its theatrical effectiveness and Tchaikowsky's vigorous, brilliant, and in some parts touching music are powerful factors of success.

Andromeda, a new work by the Swiss composer, Pierre Maurice, was brought out in Weimar, conducted by Dr. Ernst Praetorius. The excessively lyrical work shows beautiful music, the hand of a refined and resourceful musician, but lacks dramatic power and theatrical impressiveness.

Benno Bardi, a Berlin musician who became known through the discovery and rearrangement of a forgotten Flotow opera, *Fatme*, extremely successful a few years ago, has now come out with a new score in Königsberg. It is entitled *Der Tolle Kapellmeister*, and treats an episode from the life of Reinhard Keiser, the genial founder of the first German opera house in Hamburg about the year 1700, and for some time associated with Handel. Bardi's opera in a sense is a mere arrangement, for he takes most of his melodies from Keiser operas, treating them freely, with much cleverness and cultivated taste. Thanks to the beauty of these melodies, to the effective arrangement and the amusing libretto, the new opera was heartily applauded, and may possibly make its way.

HUGO LEICHTENTRITT.

Edith Henry Returns

Edith Henry, accompanist and coach, has returned to New York and resumed work

for the season. She spent four weeks in England as the guest of Florence Austral and while there played three concerts for her and a broadcast date for Miss Austral's husband, John Amadio, flutist. Miss Henry then went to Dresden for a week during which she heard her friend, Elsie Widder, sing Elsa and other roles and also the new Metropolitan Opera tenor, Lorenz.

F. C. Coppicus Returns from Search Abroad for New Concert Talent

Columbia Concerts Official Brings Signed Contracts with Interesting New Artists—Announces Concert Tour for Richard Tauber

F. C. Coppicus, executive vice-president of the Columbia Concerts Corporation, arrived in New York on the Bremen, September 21, from a European trip. Mr. Coppicus was preceded by a radiogram in which he denied the Shubert announcement that Richard Tauber, German tenor, would make his debut in New York in the operetta, *The Land of Laughter*. Mr. Coppicus stated that Mr. Tauber will make his first appearance in this country in a New York recital at Town Hall, October 28, after which he will tour the country in concert.

Mr. Coppicus who has been in Europe since May, returns with the news that he has a number of new artists under contract. In the past Mr. Coppicus has been the sponsor, and in some cases the discoverer, of such artists as Segovia, La Argentina, Paul Robeson, Lily Pons, the English Singers, the Don Cossack Chorus, and others. He reports that, despite the depressing economic and political situation, these conditions are resulting in interesting art manifestations in Europe, particularly in such countries as Russia.

While in Europe Mr. Coppicus listened to many of the artists on the Columbia Concerts list, who will be heard in this country during the coming season. In London he witnessed Tauber's sensational English debut in *The Land of Laughter*, was present at Rosa Ponselle's memorable Covent Garden appearances, and also saw Argentina's first London recital at which the Prince of Wales was present. In central Europe he saw the singers Sigrid Onegin, Lotte Lehmann, Elisabeth Schumann and Grace Moore; the violinists Adolph Busch, Nathan Milstein and Mischa Elman; the pianists Vladimir Horowitz and Jose Iturbi, and the cellist Gregor Piatigorsky.

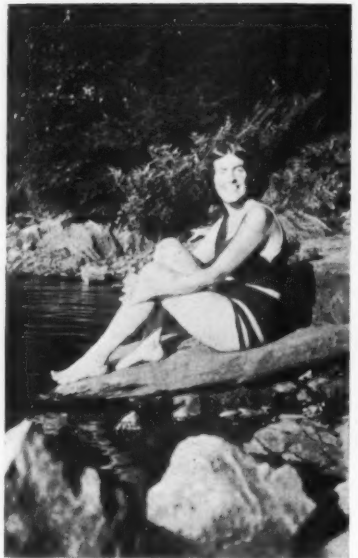
Brahms Chorus Announces Two Concerts

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, began rehearsals for its sixth season, September 24, in the First Presbyterian Church. This organization will give Mendelssohn's *Elijah* in Rodeph Shalom Synagogue, December 9. Soloists will be Olive Marshall, soprano; Mildred Kreuder, contralto; Charles Stahl, tenor; and Nelson Eddy, bass. As usual, an orchestra made up of members of the Philadelphia Orchestra will furnish the accompaniments. For the second concert of its season the society will offer Bach's *St. Matthew Passion*, March 17, in the Baptist Temple. This will be the third presentation of this work by the Brahms Chorus.

Mero to be Heard in Concert

After an absence of two years, Yolanda Mero will return to the concert stage. She made her American debut with the New York Philharmonic under the baton of Gustav Mahler. Of Hungarian origin, born in Budapest, she began her career as a virtuosa at the age of sixteen. In addition to her ability as a virtuosa, Mme. Mero has a reputation as a composer, her *Capriccio Ungarese* for piano and orchestra having already been performed in Cleveland, New York, Cincinnati, and St. Louis, and a collection of her songs published.

ENDING VACATION DAYS



HELENE TARDIVEL, resident pianist and accompanist of *The Barbizon*, New York, pictured at Sans Souci, her summer camp in Maine. Miss Tardivel will come to New York October 1

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S. HUOK

Concerning the Era of Novelty in Music, Dance, and Theatre

I AM HAPPY TO DECLARE that a prophecy I once made has come true. It was not many years ago that I expressed the belief that the taste of the American public for fine artistic entertainment could be cultivated, not by bemoaning the lack of it, but only by presenting supreme attractions, the best and most distinctive that can be found in the artistic marts of the world.

This change of taste has come to stay. The public has rebelled against what is commonplace and outworn; its appetite is whetted for novelty and originality. It is my earnest conviction, matured after much traveling abroad, that the appreciation of American audiences for truly artistic products in the dance, music, and the theatre is as great, if not greater, than that of European audiences.

It is a source of pleasure that I am able to gratify fully this taste. I have assembled for the season of 1931-1932-1933 a roster of artist-attractions that equal if not excel my past efforts to present the peaks of artistic achievement. They are in tune with the times, and, not at all incidentally, they contain the formula of immediate success. Not one of them is a compromise with mediocrity.

Mentioning them in no arbitrary order, there is Mary Wigman who will return this year with new dances which, like her whole repertoire, contain that astonishing novelty and strange psychic thrill that has earned her the deserved title of "Priestess of the Dance." It is entirely likely that she will this year cap her first triumph in America, great as that was.

Yascha Yushny's Russian Revue, *The Blue Bird*, is bound to cause here the sensation that has followed its triumphal trek through sixteen capital cities of Europe. This show is just the thing to liquidate the smiles of America that have been frozen by the depression. A perfect antidote for the doldrums, it contains joyous music and singing, wild and abandoned dancing, pathos, color, uproarious fun. Yascha Yushny, the director and master of ceremonies who has recruited the best available talent in singing and dancing, is also a chemist of human emotions, for he mixes the salt of tears and the balm of laughter with telling effect.

Escudero. For those who have seen him stampede European audiences, the name

conjugates up visions of a streak of fire, and a dash, a brilliancy, a technic and a personality comparable to nothing that the dance world has witnessed. He is a sensation: he is undoubtedly the world's greatest male Spanish dancer. So the late Anna Pavlova described him when she first saw him dance, and immediately decided that they would tour the United States together.

Novelty. Sensation. Those are the keywords of the new regime in entertainment. Moving people in and out of auditoriums is not enough; they must be lifted out of themselves, stimulated so that they clamor for more.

Consider the Teatro Dei Piccoli which I shall soon present. This famous Italian company of Marionette Players headed by the gifted Podrecca offers to adults new joys and new insights. These life-sized puppets look and act like human beings, but they live in a supernatural world. They bring to their performances, be it in operatic or variety acts, a sense of other-worldliness. From Arturo Toscanini, Respighi, Puccini, and Duse, they have brought admiration and rejoicing. These Marionettes, believes Bernard Shaw, are the highest manifestations of the actor's art.

And then I shall present that refreshing breath out of old India—Shan-Kar and his Hindu dancers and musicians—a novelty if ever there was one. This remarkable company that produces ancient music out of more than a hundred exotic instruments, and dances that are strange and gripping, has been the cause of celebration throughout Europe. "A real and entertaining novelty" the New York Times recently called it.

To this array of trump cards I have added the Saengerknaben of Vienna, the famous boy-chorus whose organization was founded in the Middle Ages, and who recently sang before Pope Pius IX and received from him a glowing benediction. This chorus of twenty-five choir boys excels not only in the execution of church music and classical chorus works, but also in costumed operas. Their chorus repertory includes the work of such composers as Bach, Schubert, Schumann, Wagner, Richard and Johannes Strauss. They evoke a rich thrill from the music of the fifteenth to the nineteenth centuries, and

in their quaint rococo costumes they make a most charming spectacle.

Alice Ehlers, classed as the world's greatest harpsichordist, will also be presented, assisted by the singing of the Amstadt sisters who satisfy the nostalgia for pure and old music.

Another stride I have made toward the twin goals of Novelty and Sensation is the International Operatic Ensemble. This will finally afford the world what has long been wanted; an opportunity to hear in one evening selections from ten operas, competently sung and acted, in costume with orchestra, chosen from the most favored and distinguished operatic works.

I have not divorced myself from the presentation of concert artists, but rather, I have sought out those with distinctive dramatic ability. This is the day of the actress-musician. Therefore I am presenting Isa Kremer, the celebrated singer of folksongs, and Juliette Lippe, who will make her first concert tour since her Covent Garden success which earned just tribute from Ernest Newman, renowned critic of the London Times. And, in addition, Egon Petri, pianistic marvel, who is generally regarded as the successor to Busoni; Karin Branzell, foremost contralto of the Metropolitan Opera and the Berlin State Opera; Helen Mara, coloratura soprano of Dresden Opera fame; Marguerita Parras, lyric coloratura soprano of the Berlin State Opera; Sonia Sharnova, contralto of the Chicago Civic Opera; Mark Reisen, foremost basso of Russia; Maria Cebatari, celebrated coloratura soprano now appearing in the Dresden Staats-Opera, Salzburg Festivals, and in Vienna; and Poldi Mildner, the fifteen year old girl piano prodigy of Vienna, called by the German press the "Menuhin of the piano."

Through these attractions I shall have fulfilled my lifelong desire to cull only the superb and the world-shaking artistic products from the huge storehouse of talent, and to present them to the communities of America about whose appreciative capacities I have not the slightest doubt.

S. Hurok



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Poland Reduced to One Opera House

Lemberg the Only One to Function This Winter—Economic Depression the Cause

LEMBERG (LWÓW), POLAND.—The Polish Republic, hitherto enjoying the performance of four opera houses—Warsaw, Lemberg, Posen and Kattowitz—will have to content itself with only one during the coming winter, and that one not in the capital, but in Lemberg, chief city of the former Austrian part of the country.

All four opera houses have been working with large deficits. National economy measures have now made state subventions impossible, and the municipalities have had to follow suit. Private enterprise is not likely to take undue risks at this time and private patronage is out of the question.

In Lemberg, however, a workable compromise has been formed for the production of operetta. The erstwhile directors of the Opera, Messrs. Czapelski and Zaleski (the latter known throughout Europe as an excellent baritone), are also to give from sixty to eighty opera performances in the Municipal Theater, for which the city will pay a subvention of 2000 zloty each. The

plan is feasible, because the chorus, orchestra and ballet of the operetta theater could be employed for opera as well; nevertheless, its execution is not yet a certainty.

Lemberg, though not the capital of Poland, has the longest record of Polish opera. Its lyric theater, originally set up as a German Opera by the Austrians, dates back a century. Sixty years ago it was turned into a Polish Opera, being the only one in all the three parts of the divided country.

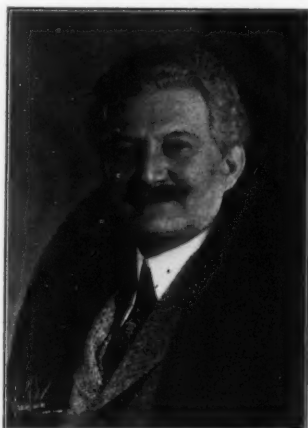
At the beginning of the past season, Messrs. Czapelski and Zaleski took over the management and renewed the personnel almost 100 per cent. The theater experienced a real renaissance and brought out no less than five novelties, including two Polish works, namely Megae, and The Redemption, by Adam Wieniawski. Giordano's *Cena delle Beffe* was heard, and Verdi's *Aida* and Falstaff and Offenbach's *Tales of Hoffmann* were revived in magnificent productions.

A. P.

Treumann Starts Season

To Present Artist-Pupils in Recitals at New York Studio—Intends Mount Vernon Branch

Edward E. Treumann, piano pedagogue of New York, reopens his studio this month. He will shortly present two artist pupils in



EDWARD E. TREUMANN

recital at his studio, one of them Ira Specter, ten-year-old pianist; the second, Alexander Hemba, fourteen, who will offer a Chopin program. Mr. Treumann will shortly open a branch studio in Mount Vernon, N. Y., to accommodate present students and a number of applicants who live in and near the town.

Mr. Treumann began his music education with Julius Epstein at the Vienna Royal Conservatory of Music and is a graduate of the Master School of Vienna. He holds a diploma from Emil von Sauer and has studied with Moszkowski in Paris. Among the artists who endorse the methods of this teacher is Josef Hofmann. Mr. Treumann has toured in both America and Europe with Lilli Lehmann, Emma Nevada, Giuseppe Campanari and others, acting in the capacity of accompanist and assistant artist. He now finds his chief interest in the training of students for the concert platform and in the coaching of advanced students and assisting them in their program building. He believes that a good teacher not only establishes the principles of technique in his pupil's mind, but acts to bring out every bit of latent talent in the same way that an orchestra conductor draws the desired effects from his players. Sympathy between the personalities of pedagogue and student is essential, he holds. He is also a strong advocate of allowing the pupil to inject his own concepts and ideas into his playing. He fosters and encourages individuality.

Among the students from Mr. Treumann's studio who have in recent seasons made their recital debuts in New York are George Halprin and Dominic Angelo, who were MacDowell prize winners among thirty-four contestants, and Evelyn Wertkin. Mr. Angelo is scheduled to give his annual New York recital in Steinway Hall, October 18.

Hartmann Remains in Woodstock

Arthur Hartmann, violinist and composer, who has been summing at Woodstock, N. Y., in order to recover from his severe illness of last winter, will stay in that art-

ist colony until his health has been entirely restored. Hartmann remains industrious with bow and pen, and some of his recent works are soon to be marketed by his publishers.

Eidé Noréna Heard in Othello at Paris Opera

PARIS.—It is always a pleasure to attend a performance at which Eide Noréna sings, for her art is elevated, both from a musical as well as a histrionic point of view. A regular member of the Grand Opéra here, Noréna was heard at Covent Garden last season in a number of performances, which the London critics praised with enthusiasm. She has been singing at the Vichy Opéra, and after appearing at one concert at the Kursaal in Ostend she will sing there again later. Biarritz opera patrons also heard the artist in that city.

At the Paris Opéra, Norena has just been heard for the first time as Desdemona

in Othello, with a young and still unknown tenor, de Trevi, singing the title role. Norena's Desdemona was an exquisite conception, showing a delicate understanding of the heroine's psychology. The voice sounded exquisite, and in the last act, its possessor handled it with skill. Mme. Norena's pianissimo in the last aria



EIDE NORENA

on the death bed was a sheer delight. Impressive also were her finished acting and great beauty.

The Othello of de Trevi was also received warmly, for this rising young artist has an excellent voice as well as a degree of histrionic ability rarely found in tenors. So far he has been heard only in a few performances of Lohengrin at the Opéra, but his brilliant future seems certain.

N. DE B.

Vera Kerrigan Again Teaching

Vera J. Kerrigan, teacher of piano and accompanist, announced the reopening of her Nutley, N. J., studio on September 15.

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PROGRAM

I	
SWEETLY SHE SLEEPS MY ALICE FAIR	Stephen C. Foster
BEAUTIFUL DREAMER	Stephen C. Foster
NELLIE AND I	Stephen C. Foster
SLEEPER MY DARLING	Stephen C. Foster
II	
COMRADES FILL NO GLASS FOR ME	Stephen C. Foster
I WOULD NOT DIE IN SPRINGTIME	Stephen C. Foster
III	
OH! SUSANNA	Stephen C. Foster
IF YOU'VE ONLY GOT A MOUSE	Stephen C. Foster
DE CAMP TOWN RACE	Stephen C. Foster
DOLCE JONES	Stephen C. Foster
IV	
THE GOSPEL TRAIN	Plantation Melodies
GWINE UP	Plantation Melodies
DE OL' ABE	Plantation Melodies
DOWN ON MY KNEES	Plantation Melodies
V	
NIGHTINGALE	Kentucky Mountain
AN INCONSISTENT LOVER	Kentucky Mountain
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—Boston Transcript

Columbia University
August 12, 1931.

My dear Miss Foster:

May I thank you again for your singularly lovely recital. You have a beautiful voice of great power, sweetness and brilliance. You sing the charming songs of Stephen Foster with such spirit, sparkle, intelligence and radiance that I can think of nothing more delightful than to sit and listen to you. I thought it perfectly comprehensible that your audience detained you for a full hour demanding more and more encores. I hope you will develop these programs of American folk songs, for as you interpret them, they will make great appeal everywhere. And in particular we all hope you will consent to come again.

DR. JULIAN HASKELL,
Columbia University

REBA PATTON

Lyric Soprano

Who Will Give Her Sixth Annual Recital in Philadelphia, Pa.,
This Season Will Also Be Heard in Recital in New York
—at Town Hall on February 13

Reba Patton Sings Charming Program

Soprano's Rendition of German Lieder Especially Fine

Reba Patton, lyric soprano, has one of the most beautiful, well-controlled voices among the younger singers of Philadelphia. Miss Patton began her program with an Italian group, of which Scarlatti's little-known *La Violette* and an aria from Catalani's *La Wally* were especially well done. Then came four French songs of which the most interesting were Ravel's *Chanson Italienne* and a *Berceuse* by Rhene-Baton, one of the finest numbers on the program and splendidly sung, especially in the use of soft notes in the higher register. The brilliant *Carneval of Fourdrain* closed this group. The soloist was at her best, however, in the most difficult of all lyric numbers—the German lieder. In the Liszt number, *Kling leise, mein Lied*, she again exhibited the fine pianissimo and control of tone noticed in the Rhene-Baton song, although emotionally the two are radically different. The other German numbers were two of the most famous songs of Brahms, *Mainacht* and *Von Ewig Liebe*, the *Prayer* from the third act of *Tannhauser* and Felix Weingartner's *Liebesfeier*.—*The Public Ledger*.

Charming Recital by Reba Patton

Clarity and range are two of the reassuring attributes of the vocal art of Reba Patton, a young lyric soprano. She obviously possesses possibilities that should serve her admirably on the operatic as well as the concert stage, for her voice is firm in texture, excellently controlled and indicative of satisfying reserve power. Her best results were achieved in a tender and lovely *Berceuse* by Rhene-Baton, which particularly exemplified her command of pianissimo effects and in a beautiful interpretation of Elizabeth's *Prayer* from *Tannhauser*. With good French diction she sang Ravel's *Chanson Italienne*, *Fourdrain's Carneval*, and *Vidal's Si j'étais rayon*.—*The Philadelphia Record*.

With attractive personality, modest demeanor and no pose or pretense, Miss Patton entered upon the presentation of a program not unreasonably long, but well assorted in the variety and style of its songs and arias, sung in Italian, French, German and English. The number of languages a singer is able to twist a tongue to often is a mere exhibition of linguistic inadequacy and means little beyond an ambitious attempt, but Miss Patton does well in all of the three foreign tongues which she essays, notably in German. She proved that her voice has dramatic power and scope as well as lyric flexibility and loveliness of quality, in a creditable rendering of *Allmacht's Jungfrau*,



from *Tannhauser*, Wagner. Two songs by Brahms, *Die Mainacht* and *Von Ewig Liebe*, were given with fluent ease and sympathy and the charming *Kling Leise Mein Lied* of Liszt showed how excellent has been the soprano's training and how intelligent and receptive her response to thoroughly artistic instruction.—*The Evening Bulletin*.

Lyric Soprano Gives Some Unusual Numbers in the Academy Foyer

Reba Patton, lyric soprano, made a most delightful impression in her song recital in the Academy Foyer. Not only is Miss Patton's voice of a singularly alluring quality, having both exquisite delicacy and colorful wealth of tone as well, but she employs it in a fashion that betokens sensitive intelligence and finely perceptive art in training, for every number was sung with finish and balanced beauty. True feeling for the classic style was displayed in the opening numbers by Scarlatti and Catalani, one of which, Scarlatti's *La Violette*, was programmed here for the first time, having

been given previously only as an encore by Tito Schipa a couple of seasons ago. Good enunciation and elegance of effect marked the modern French songs of Vidal, Ravel, Rhene-Baton and Fourdrain. Miss Patton's deeper qualities were exemplified in the breadth of style and opulent beauty with which she sang the pathetic prayer from *Tannhauser*, which opened a group of German works by Brahms, Liszt and Weingartner as well. Miss Patton's voice is steadily developing in that sense of mellowing maturity which spells true musicianship. She was received with enthusiasm, and there were floral tributes as well.—*The Philadelphia Inquirer*.

Young Soprano Again Wins Appreciation of Fine Audience

Reba Patton, the young lyric soprano, again won the cordial and well-merited appreciation of a discerning audience. Entirely at ease, attractive in personality and with no suggestion of self-consciousness or mannerism, Miss Patton entered with confidence and finished

Young Soprano Does Excellent Work In Difficult Program of Twenty Numbers

Voice Gains in Volume

Miss Patton has gained both in experience and in volume of tone. She sang a program of twenty numbers, some of them extremely difficult, exclusive of encores, without the slightest evidence of voice weariness or any loss in either quality or power. Miss Patton's voice is very high, clear and sweet, with the freshness of youth. Added to this is a very pleasing and modest stage demeanor. Her best work was, perhaps, in the aria, *Depuis le Jour*, from Charpentier's *Louise*, which, although it came well in the second half of the program, was sung with great beauty of tone and delicacy of interpretation. In commemoration of the Beethoven centenary Miss Patton gave a charming unaffected performance of his *Adelaide*, a song very beautiful and equally difficult. She also did very fine work with some Russian lyrics, the *Eastern Romance* of Rimsky-Korsakoff; *Over the Steppe*, by Gretchaninoff; *Lie's Snow* and two splendid arrangements of folk songs of the Ukraine by Efrem Zimbalist.—*The Public Ledger*.

with success a task that might have taxed the endurance of an older and much more experienced singer. Her program consisted of five groups of songs and arias, numbering twenty in all, and she was as fresh and full of enthusiasm at the end as when she began. Beginning with the usual classic number, the *O Del Mio Dolce Ardor* of Gluck, and, in the same group, *Che Fiero Costume*, by Legrenzi, and *Pace, Pace, Mio Dio*, from Verdi's *Forza del Destino*, Miss Patton in the last named, showed that she has plenty of tone and sufficient scope for dramatic arias, as well as the right sort of training to do them well. She was heard at her best in Saint-Saëns' *La Cloche*, in the third group, and there was characteristic loveliness of pure lyric tone, with pliant ease of execution in the *Adelaide* of Beethoven, which opened the fourth group. In this part also of special merit was the singing of *Over the Steppe*, by Gretchaninoff, in which there was rare beauty of smoothly sustained tone, and the voice floated lightly and with much sweetness through the measures of Sigurd Lie's beautifully descriptive song about Snow. Two Folk Songs of Little Russia, arranged by Zimbalist, effectively completed this group, and finally came four songs in English, *Feast of Lanterns*, by Granville Bantock; *The Hills of Gruzia*, Mednikoff, and *Dream King's Daughter*, Bainbridge Christ, which were particularly well done, and, at the last, the *Hills of Frank La Forge*, which provided a brilliant climax to the wholly attractive program.—*The Evening Bulletin*.

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Rosa Ponselle to Arrive September 29

Rosa Ponselle is sailing home on the Ile de France for her opera and concert season here. The triumphs she enjoyed during her London opera season, and the vacation days spent in St. Moritz made the time slip by so quickly that the ten weeks seemed all too short.

The new opera which Miss Ponselle will sing at the Metropolitan, La Notte di Zoraima, is prepared and ready to be sung, some of the older operas of her repertoire have been reviewed, the concert programs for her annual tour are arranged.

Miss Ponselle will begin her season in New York on October 18 with a broadcasting engagement, when she will open the Atwater Kent series. On the 19th she begins rehearsals with the Metropolitan Opera Company in preparation for her season, which will last until January 31. During the first two weeks of February she will take a rest prior to starting out on her concert tour which will open with her annual recital in Hartford, Conn., on February 14. Her final concert will take place in Boston on April 3.

During the short period of time allotted for her concert tour, Miss Ponselle will appear in twenty-one cities, all that could possibly be fitted in, because in order to do justice to each performance she has made it one of her definite rules never to sing more than three recitals a week.

Baltimore, Washington, Pittsburgh, Toronto, Detroit, Buffalo, Rochester and Columbus will have their annual Ponselle recitals.

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ROSA PONSELLE

citals. In Grand Rapids, Ann Arbor, and New Haven, she has been heard before, but in Indianapolis, Orange, Oberlin, and for the patrons of the Town Hall series in New York, she will sing for the first time.

Her concert tour ended, Miss Ponselle will go on tour with the Metropolitan Opera Company, then to Europe, completing the annual cycle of the artists professional life for another year.

Carl Busch Conducts Own Works at Interlochen

Carl Busch conducted the National High School Orchestra in a program made up entirely of compositions from his own pen, at Interlochen, Mich., August 9. The numbers included this American composer's Spirit of Interlochen March, Prelude, Pastoral and Country Dance from The League of the Alps and Hymn and Processional from his Liberty Memorial Ode. At the evening concert of the same day Mr. Busch's Prologue to Tennyson's The Passing of Arthur was played under his direction.

Grace Moore Begins Season with Concert Tour

Grace Moore, Metropolitan Opera soprano, left Europe for America, September 23, on the Ile de France. Miss Moore starts her season in Kansas City, followed by a recital in Oklahoma City, two appearances in Winnipeg and ten on the Pacific Coast. In November she will appear with the Cin-

cinnati Symphony Orchestra, and in New York with the Haarlem Philharmonic Society. She will give recitals in Mount Vernon, Ohio, Birmingham, Roanoke and Washington, D. C. In January Miss Moore will offer her first New York recital, after which she rejoins the Metropolitan Opera.

Evelyn Arden's Air Art in England

LONDON.—Evelyn Arden, contralto, who sang during the recent season at Covent Garden, has joined the ranks of radio artists. For a whole week in September she is being heard daily in songs by Schumann, the recitals forming part of the Foundations of Music series of the British Broadcasting Corporation.

Schola Cantorum Rehearsing

Rehearsals of the chorus of the Schola Cantorum, under the direction of Hugh Ross, started on September 23, in preparation for the two subscription concerts at Carnegie Hall, to be given on January 20 and March 9. As usual, the programs will consist of works previously unknown here. The chorus has been in session practically the whole year through, having sung at the Stadium during July and August, and early in September a selected choir sang a program of rare church music dating from the sixteenth to the eighteenth centuries, to illustrate a lecture by Mr. Ross given for the twenty-fourth annual convention of the National Association of Organists.

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DRESDEN
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Dresden-Bautzen
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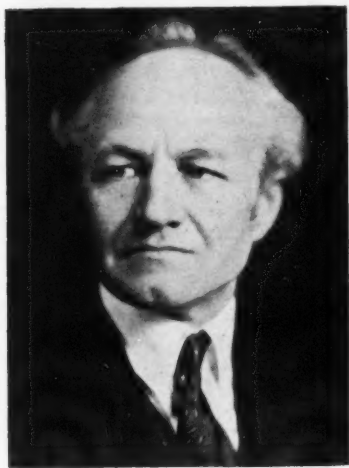
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Ernest Knoch to Conduct New York Opera Comique

Kendall K. Mussey, general director of the New York Opera Comique, announces the engagement of Ernest Knoch, renowned



ERNEST KNOCH,

renowned Wagnerian conductor, and new conductor of the New York Opera Comique, who is joining the staff of the New York Opera Comique to conduct three of the six operas to be given during the 1931-32 season.

Wagnerian conductor, to conduct three of the six operas to be presented during the New York Opera Comique's 1931-32 season, the final one at the Heckscher Theater.

Mr. Knoch, who for two years conducted the German Grand Opera Company in America, and who also in America conducted three seasons for William Wade Hinshaw in productions of the Mozart operas in coast to coast tours, will conduct The Poacher, La Vie Parisienne and Mireille, while Rudolph Thomas, also a new conductor this season, will conduct The Chocolate Soldier and The Bat, the two Viennese works, and The Blonde Donna, a new American opera by Ernest Carter.

Enlarging the staff to two conductors for the 1931-32 season is to enable each man to

devote himself in greater detail to his productions and also to make full preparations for a more extensive season when the company makes its downtown move next year.

Mr. Knoch has conducted American companies for many years and knows the psychology of American singers and audiences. Mr. Knoch will alternate his time with an engagement to conduct a series of symphonic concerts in Philadelphia to be sponsored by a prominent group of citizens who also sponsored the Wagnerian opera performances of 1929-30. The last appearance of Mr. Knoch in this country was as a guest conductor of the Philadelphia Symphony orchestra.

Mr. Knoch is a native of Munich and was a favored pupil of the great Felix Mottl. As a young man of 21 he conducted opera for three years in Elberfeld. Following this he conducted in various opera houses in Germany and has served as resident or guest conductor in practically all of the big opera houses on the continent. He will arrive in New York the end of September and begin rehearsals on September 28 for The Poacher which opens the season at the Heckscher Theater on November 16.

New York to Hear Handel's Rodelinda

Rodelinda, a full length Handel opera, is to have its premiere in New York City on Sunday evening, November 1, at the Martin Beck Theatre, under the direction of Werner Josten.

Rodelinda had its first American performance last May in Northampton, Mass., under the auspices of the music department of Smith College, and the forthcoming New York performance is in response to the widespread interest which the opera aroused at its initial hearing. Its cast will be the same as the Northampton production, including Mabel Garrison, formerly of the Metropolitan Opera Company, in the name part. Margaret Linley, who designed the original settings and costumes will be stage director. It will be sung in English, and is sponsored by Smith College with the cooperation of the Smith College Club of New York.

Composed in 1725, when Handel was turning out operas for the Royal Academy of Music in London at the rate of one a year, the action of Rodelinda takes place in the 6th century and concerns the return of a Lombard king, by all thought dead. How he seeks to free his faithful wife, Rodelinda, from the clutches of a usurper, to regain his

throne and punish the malefactors, is the theme.

This is the fourth Handel opera which Mr. Josten has revived at Northampton, the others having been Julius Caesar, Xerxes and Apollo e Dafne.

Austrian Critic Praises Castelle Pupil

The Linzer Volksblatt gives on account of a concert given recently at the Austro-American Conservatory at Mondsee, Austria, by Elsie Craft Hurley, soprano, of Baltimore, and Margaretha Lohmann, pianist, of Pasadena. Virginia Castelle accompanied Mrs. Hurley. The Linzer Volksblatt says of Mrs. Hurley: "A very pretty voice, excellently trained. An artist sure to attain success. She is a genuine song-bird, never giving the impression of effort, every tone healthy, fresh and natural."

"Should one," the paper continues, "congratulate the pupil upon having such a teacher (George Castelle, of Baltimore), or the teacher upon having such a pupil? In any case, it was a happy 'castellation'!"

An unexpected feature of the program was the appearance of Armand Tokatyan, tenor of the Metropolitan Opera Company and a friend of Mr. and Mrs. Castelle, who sang several arias.

Elman Coming in January

Mischa Elman, who spent the summer at St. Jean de Luz, recently gave a party at his villa which was attended by Chaliapin, Charlie Chaplin, Arbos, Thibaud, Gretchaninoff and others. Chaliapin and Chaplin entertained the company with several stunts, and Elman and Thibaud played the Bach concerto for two violins. Mr. Elman will shortly start his fall European tour. He will not return to America until after Christmas. In January he will play two concerts with the New York Philharmonic-Symphony, his first appearance with that orchestra in several years.

Yvonne Gall as Tosca

During the past summer season at Ravinia, Yvonne Gall sang Puccini's Tosca, one of her most effective roles, to the Cavaradossi of three tenors—Martinelli, Johnson and Chamlee. Tosca is scheduled as one of the operas in which Mlle. Gall will appear this season with the Los Angeles and San Francisco Opera Companies. She will make her California debut in Rahaud's Marouf.

FOREIGN NEWS IN BRIEF

A PREMATURE MEMORIAL

MILAN.—Giovanni Targiani Tozzetti, one of the joint authors of Cavalleria Rusticana, has written the following words to be inscribed on a stone tablet on the walls of the house at Leghorn (Livorno) in which Mascagni was born: "Upon the seventh of December 1863 was born in this house Pietro Mascagni, who gave to the universe original and inspired melodies, and with his immortal work made his Livorno famous in all the world." D. F. S.

NEW CASELLA OPERA FOR ROME

ROME.—La Donna Sextante, the new opera by Alfredo Casella, will have its premiere during the season at the Royal Opera of Rome. The plot is the same as that of Wagner's first opera, Die Feen (The Fairies), a tragi-comic tale by Carlo Gozzi, the eighteenth century Italian writer. Casella declares that in this work, the result of twelve years of preparation, he has sought solely to entertain, leaving aside all ideas of operatic reform, past, present or future. D. S.

ITALIAN RESORT OPERA

MILAN.—The Italian conductor and impresario, Wando Aldrovandi, is leading a season of popular operas at Montecatini, the fashionable Italian watering place. Much applause has greeted Maestro Aldrovandi's art. D. F. S.

NEW WORKS ANNOUNCED BY SIR HAMILTON HARTY

LONDON.—A new overture by Arnold Bax is a feature of the four concerts which the Hallé Orchestra under Sir Hamilton Harty is to give here this season. Delius' Walk to Paradise Gardens, Hans Hermann Wetzler's The Basque Venus and Respighi's Bel-fagor suite will also be heard. C. S.

POPULAR COMPOSERS IN ELEVATED ROLE

BERLIN.—The Berlin Radio recently attempted an original experiment by giving a concert of serious music written by successful operetta composers. Music by Suppé, Millöcker, Offenbach and chamber music by Oscar Straus was performed. R. P.

CHICAGO OPERA CHIEFS SEEK SINGERS

VIENNA.—Dr. Otto Erhardt, general stage director of the Chicago Civic Opera, after

attending the festivals at Bayreuth and Salzburg, came to Vienna in quest of new stage material for the Chicago company. Herbert Witherspoon, the new director, and Egon Pollak, conductor of the same company, attended the Salzburg Festival. Erhardt and Pollak are soon expected in Prague to hear new singers there. Dr. Erhardt says that he has severed his old contract with the Dresden Opera and is now free to serve America exclusively. P. B.

REINHARDT'S PRIVATE THEATER

VIENNA.—Max Reinhardt's plan to inaugurate his newly created private open-air playhouse at his castle, Leopoldskron near Salzburg, having been frustrated by the continual "Salzburg rain" this season, he is now making elaborate plans for his theater next summer. Among the works which he intends to produce for invited guests during the festival and with the company of the Vienna opera, are Strauss' Ariadne auf Naxos and Mozart's Così fan tutte. The production of Twelfth Night, which was to have inaugurated the theater this summer, will shortly be put on by Reinhardt at his Theater in der Josefstadt, Vienna. B.

MOZART YEARBOOK TO BE RE-ISSUED

SALZBURG.—The Congress of Musical History which held its sessions at Salzburg during the recent Festival, has resolved to re-issue the annual Mozart Yearbook, publication of which had been suspended for several years. The Mozarteum of Salzburg has been established as the central institution for Mozart research and has been commissioned with the publication. B.

NEW ORCHESTRAL WORK BY HEGER

VIENNA.—Robert Heger, conductor of the Vienna Opera, has completed a new orchestral composition, Variations on a Theme by Verdi. The motive is that of the quintet from the second act of Un Ballo in Maschera. P. B.

BUDAPEST REDUCING OPERA

BUDAPEST.—In order to cut expenses, the Royal Opera of this city will reduce its singers' fees for the coming season by effecting a new bill along the lines of the one recently passed by the Austrian parliament. Beginning with the new season opera will be played four nights a week, instead of seven as heretofore. P.

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CHARLOTTE LUND TALKS ABOUT OPERA FOR CHILDREN

How She Started Her Opera Company and the Child's Reaction—Announces New Juvenile Magazine

"Oh yes! we are to give our third season of Grand Operas for Children at Town Hall beginning with Hansel and Gretel on Saturday morning, October 31.

"You ask me to give my reactions. Well,

had a million dollars I would be off on my yacht and thinking of other things.

"My children have been born in travail and, entre-nous, very great travail. It is easy when success comes to one's dreams to



A SCENE FROM HANSEL AND GRETEL AS PRODUCED BY THE CHARLOTTE LUND OPERA COMPANY IN WHICH CHILDREN FROM THE ALETA DORE BALLET PARTICIPATE.

naturally, they are very gratifying. I am an idealist and yes—do not start—a plunger. I get an idea and I dare to go ahead with it. As one of my friends said:

"Charlotte, you should have a million dollars. What you would do for the children! I do not agree because the chances are if I

get backing, but tragic though it may seem, one has to make the start and the struggle all alone. How did I begin? Well, I love children. I never had the good fortune to bear a child—and as there is not much inspiration from three goldfish and a pot of ivy, I find mine through children.

"I have long enjoyed the concerts of Ernest Schelling and Dorothy Gordon—and one day, out of the blue, came the idea to give Grand Opera for Children.

"Grand Opera for Children," said my friends. "How can you interest them?" How? Well, by having a ballet of darling little children in every act—apropos the scene. I never did enjoy a chorus in an opera. To me they spoil the picture, but a ballet of beautiful and well trained children holds the attention of the child audience—and they are exposed to good music. Our orchestra is small but efficient. The young American artists who take our principal roles sing well and are fair to look upon. As I 'sell' each act to my audience before its presentation opera is made understandable to them—and the older children in my audience appreciate this also.

As you know our audiences are capacity ones. The children love the operas and their attention is wonderful! As one Judge told me—"I have to attend your operas, which now I thoroughly enjoy, in order to keep the respect of my grandchildren. They are talking grand opera and not knowing much about it, I came—saw—and was conquered."

"I get the greatest thrill of my life when I see all those kiddies gathering for one of my operas. They seem so eager and when the house darkens and the foot-lights come on, the 'Ah-s' just put me on my mettle. I find the child audience most inspirational and you cannot talk 'down to them.' I learned this a few years ago when I was asked by the little daughter of one of my friends to sing for her. Feeling a bit facetious I sang a little child's song as a child would sing it. My listener was polite but I could see that she was disgusted with me. At the conclusion of my song she looked up and said vehemently: 'Please sing Big.' That taught me a lesson.

"Children love Hansel and Gretel, Cinderella and Coq d'Or. This year we will have a new opera to give them, Rip Van Winkle which is being prepared by Edward Manning and, which I think will be much appreciated by my audiences. I hope some of our composers will start writing grand operas for children. There is certain to be a good field for them. We are having six operas at Town Hall this season and are expecting to give many performances out of town.

"And now let me tell you of my latest child—The Young Music Lover, a magazine for young people. A magazine of culture

JERDENE BRADFORD, contralto of New York, who presents programs of formal and informal music at clubs, receptions and social gatherings of various kinds. Her repertoire includes German Lieder, operatic arias, and a wide selection of classic and modern songs.



that will endeavor to have the child think in terms of beauty. It contains all the arts and we call it The Young Music Lover because music is the common language of all.

"I believe so strongly in the interdependence of peoples. I propose that, in the columns of this magazine, the children of various nations will greet and speak to one another. It is conceived in love and brotherhood and the children will prepare the way for a future of Peace on Earth, Good Will to Men.

"May God bless this child of mine and give me the health and strength to carry on until its voice is heard in all places of the earth through the voices and hearts of little children; whom, as the Master said, shall lead us all."

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Until the death of Etelka Gerster in 1920 the center of the Etelka Gerster School

Gardini, the privilege of continuing this school. Madame Gerster-Gardini then took charge personally and continued the school in Berlin for a short time but musical obligations in America kept her away too much of the time; therefore the carrying on of this work in that city was turned over to Emmy von Spurny, who had been associated with Gerster for fourteen years.

New York now harbors the "center" of this internationally celebrated school, with Madame Gerster-Gardini personally conducting it. Musicianship, singing and diction are its distinguishing features and this year four scholarships of partial tuition are offered to serious singers who have available time for study. In considering the advantages which this institution affords, it is well to recall its musical lineage which dates back from Garcia, Mathilde Marchesi, Etelka Gerster to Berta Gerster-Gardini.

Of Emmy von Spurny, the Berlin representative of the Etelka Gerster School of Singing, Max Friedlander, the Schubert musicologist and professor of music at Berlin's university, says that she "is one of the best known singing teachers in Berlin" and speaks of her "excellent teaching method which enables her to sing for her pupils." Emmy von Spurny has taught talented singers for concert and opera in Riga, Kewno, Berne as well as many German cities. These pupils all use the Etelka Gerster-Gardini method. Besides having trained individual singers, Mme. von Spurny has organized a trio known as the Silesian Women's Trio, which gives a capella interpretations of folk songs. The press comment in the Prager Tageblatt following appearances of these three young women stated: "... The offerings of the trio

stand on a grandiose artistic height." The Innsbrucker Anzeiger made mention that "the artists offer very unique a capella programs with beautifully trained voices." And again the Grazer Tageblatt finds that "the applause and enthusiasm came to no end."

Acting as representative of the Stuttgart branch of this celebrated school is Anna Bernn, who has acted in the role of assistant and co-operator for twenty-two years. Recently a concert by her pupils was given in Stuttgart which was completely sold out. A second presentation in the near future was to be directed by Dr. Ehrhardt, who has been engaged for three years as stage director of the Chicago Civic Opera Company.

Else Zeidler is the representative of the Etelka Gerster school in Dresden. Recently seventeen of her pupils appeared in recital, a program made up entirely of ensemble numbers.

Herman Rolle, in speaking of this event in one of the Dresden dailies, stated "The valued voice teacher, Else Zeidler, with seventeen of her pupils, performed a most enjoyable program of trios, duos, quartets, and sextets. This entire musicale was tastefully built up. All the students showed a solid and conscientious schooling in tone production, breathing, pronunciation, expression, and style. Also the singing was very musical, as was also the intonation and the rhythm."

"Mme. Zeidler's manner of teaching, which

follows the principles of the Etelka Gerster School, has awakened great appreciation, and her choice of program has stimulated great respect."

Bologna's (Italy) representative of the school is Aristide de Venturi, the choral conductor of the La Scala, whose association with Verdi has made him an outstanding interpreter of the composer's works.

At Schwerin Annie Zanger, contralto, is conducting classes according to the Gerster-Gardini method and appearing at the Schwerin Opera House.

In Budapest, Jolan Gerster, niece of Etelka Gerster, carries on the work. She was assistant to the diva at the Berlin school for many years.

Besides the center in New York two branches have been established in the United States: Cincinnati and Dayton, Ohio. The name of Cecil Fanning in Dayton speaks for the high calibre of musicians which Madame Gardini desires to affiliate with the Etelka Gerster School.

Lydia Dozier, who has made a reputation with the Cincinnati Zoo Opera, is conducting the work of the school in that city. Miss Dozier, a coloratura soprano, is proving a very capable teacher also. Of her appearances this summer with the Zoo Opera the Cincinnati Enquirer wrote of her singing in Iris: "Lydia Dozier showed a rapidly approach-

(Continued on page 28)



BERTA GERSTER-GARDINI

and her artist pupil Verna Carega. Madame Gerster-Gardini and Miss Carega have returned to New York to reopen the Etelka Gerster School of Music studios from a vacation which turned out to be a series of concerts for Miss Carega. After singing at her home town in Terre Haute, Ind., she was engaged for recital and radio programs. Madame Gerster-Gardini was asked to conduct a number of auditions.

of Singing was located in Berlin, where the celebrated coloratura soprano conducted it personally. Upon her passing she bequeathed to her daughter, Berta Gerster-

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SERGE KOUSSEVITZKY, Conducting

"Martha Baird as soloist was undoubtedly the outstanding feature of last evening's Symphony Concert.

"Certain it is that the young pianist, several times recalled to the stage, may well count last evening's reception another addition to the list of successes which she has achieved both here and in Europe." —*Boston Post*

Soloist with Chicago Symphony Orchestra

"Miss Baird's playing was so fine in workmanship and in taste, it is a pleasure to look forward to hearing her here again." —*Chicago Daily News*

"She not only had the intuitive sense of rhythmic line, but the flawless technique to transmit that understanding, and the result was utterly lovely. She is vitally of the concert platform." —*Chicago Journal of Commerce*

Soloist with Los Angeles Philharmonic Orchestra

"This young pianist is one of high rank whose success last night was a real one. Los Angeles would be fortunate to hear her again this season." —*Los Angeles Daily News*

"Received a very gratifying tribute for her performance. One discerns in her playing the charm truly feminine, evidenced in delicacies of style that are markedly individual. Technically she was assured in her rendition, and her tones had a clear and rippling quality. The simplicity and genuine warmth of feeling with which she invested the interpretation, and the limpidity of the notes of her solo passages and cadenzas won decided admiration." —*Los Angeles Times*

Soloist with San Francisco Symphony Orchestra

"She has charm, poise and grace to supplement her musical gifts. Among the latter are ample technique, a brilliant and powerful tone." —*San Francisco News*

Soloist with Detroit Symphony Orchestra

"Martha Baird, . . . displayed a wealth of strength combined with the delicate feeling of a woman, and her performance was the most delightful of the Sunday Afternoon Series." —*Detroit Journal*

ENGLAND

Soloist with London Symphony Orchestra

"The most exquisite performance of Mozart's Piano Concerto in G, I have ever heard. We owe Sir Thomas Beecham a special debt of gratitude for giving us the opportunity of hearing it, and Miss Martha Baird, the pianist of the evening, gave us the real Mozart." —*London Daily Express*

"She plays with the same air of quiet contemplation as Paderewski, and an inner spirit clarifies all she touches." —*London Evening Standard*

Soloist with Queen's Hall Orchestra

"She played with exquisite quality and freshness Mozart's beautiful D minor Concerto, and the large audience very justly compelled her to break the 'no encore' rule of these concerts." —*London Observer*

Soloist with British Women's Symphony Orchestra

"Schumann's Piano Concerto received a colorful reading by Miss Martha Baird and the orchestra." —*London Times*

GERMANY

Soloist with Berlin Philharmonic Orchestra

"She possesses much warmth of temperament and feeling, and already stands high in the rank of exponents of her instrument." —*Signale (Berlin)*

"Martha Baird plays Mozart with a sparkling, jewel-like quality." —*Der Tag (Berlin)*

"A pianist who knows no limitation." —*Dr. Hafer in Neue Berliner Zeitung (Berlin)*

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ing maturity of style, vocalization and histrionic art." Nina Pugh Smith, critic of the Cincinnati Times Star, wrote of Miss Dozier on the occasion of her singing Donna Elvira in Don Giovanni: ". . . she sang so well, with such personal charm and vocal security, as to excite renewed enthusiasm for her future in opera. Mme. Dozier looks the part of the charmer, too."

It is Madame Gardini's intention of continuing to affiliate other schools all over the country with the New York central house of the Etelka Gerster School of Singing, and for this purpose she is training an interested group of singers.

William O'Toole in New Studios

William O'Toole, now located in the Sherman Square Studios, has commenced teaching for the season, after a summer session of teachers' classes. Mr. O'Toole specializes in teachers' courses in creative piano study for children, comprising technique, interpretation and composition. Beginning October 13 he will conduct two ten weeks' courses, the first being for first and second year instruction and the second for third and fourth year instruction. A free demonstration of this work will be given at Mr. O'Toole's Sherman Square studios at 10 a.m. on October 6.

In addition to Mr. O'Toole's private teaching he will have classes for teachers at the Sutor School of Music on Fridays, and Mondays will be devoted to classes in coun-



WILLIAM O'TOOLE

terpoint, composition and so forth at the College of St. Elizabeth, Morristown, N. J. Mr. O'Toole also will teach in Trenton, N. J., where he is director of the Trenton Conservatory of Music.

Young Men's Symphony Orchestra of New York to Begin Rehearsals

The Young Men's Symphony Orchestra of New York begins its thirtieth season (1931-32) on Sunday morning, October 4, at 10 o'clock, at Yorkville Casino, where they will rehearse regularly for their coming concerts. This organization was founded and endowed by Alfred L. Seligman, for the special purpose of affording young musicians an opportunity of playing the classics; to prepare themselves for the large orchestras of America. Max Jacobs, the conductor and musical director, is in charge. Applicants for examination and enrollment can apply to Young Men's Symphony Orchestra, 405 Lexington Avenue, New York City.

Paderewski's Proposal to Erect Statue in Warsaw to Col. House Is Accepted

The City Council of Warsaw, Poland, has accepted Paderewski's proposal to erect a monument to Colonel E. M. House in that city. The monument to Woodrow Wilson which was unveiled in Warsaw a few months ago was also the pianist's gift to the city.

Many Curtain Calls for Madeleine Keltie in Paris

Madeleine Keltie, American soprano, sang Tosca before a distinguished audience at the Opera Comique, Paris, on September 20. Dispatches received in America state that she took many curtain calls. Sidney Rayner, also an American, and now an established favorite with Parisian opera goers, sang Mario Cavaradossi.

Kleiber En Route

Erich Kleiber, who on October 8 will open the New York Philharmonic Orchestra series, sailed from Europe on September 24.

Fratkin Resumes Teaching

Harry Fratkin, violinist, has resumed teaching in both his New York and Brooklyn studios. Mr. Fratkin studied with Auer for four years and was recommended by him

WINS NEW ACCLAIM



GEORGES MIQUELLE,

cellist of Detroit, recently completed another season at Chautauqua, N. Y. Mr. Miquelle was soloist with the orchestra in the D'Alberty concerto. By special request the cellist played the Elegy by Faure later in the summer. He is also a member of the Mischa-koff Quartet at Chautauqua. Mr. Miquelle is to return to Detroit, where he will resume his activities as solo cellist with the Detroit Symphony Orchestra, the Detroit String Quartet and other organizations. During the season Mr. Miquelle will appear in Detroit in solo recital and, early this fall, in a joint program with Misha Kotler, pianist. On the latter occasion works by Goossens, Rachmaninoff and Brahms will be featured.

in the double capacity of performer and teacher. Mr. Fratkin has given two recitals in New York, receiving high encomiums from the press on both occasions. He has also written a number of compositions, one of which is published by Carl Fischer, Inc.



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Artists Everywhere

Dora Becker-Shaffer, violinist, began the new season at her New York studios, September 16. She is teaching and coaching and also arranging new programs for her violin lecture-recitals. Miss Becker-Shaffer spent her vacation motoring in the mountains of Pennsylvania.

Yelley d'Aranyi, Hungarian violinist, will open her American season at Wellesley College in January. Miss d'Aranyi will also be the soloist with the New York Philharmonic-Symphony in New York, with the Boston Symphony in Boston.

The **Carl Fiqué** Studios in Brooklyn will open October 1 with Mrs. Carl Fiqué director and head of the Voice Department. A new feature is a department of stage and toe dancing, Marian Filmer in charge.

Alexander Kipnis, Russian basso of the Chicago Civic Opera, returns in October from South America where he sang in opera at the Teatro Colon. Before his Chicago opera season Mr. Kipnis will sing in recitals.

Margaret McClure-Stitt, composer, recently was heard over Station WLW, playing the piano accompaniments to her own songs which were sung by Verna Carega.

Wesley G. Sontag, violinist, composer and arranger, is in charge of the Summer Night Chamber Music Concerts, at Old Farm School, Rye, N. Y. Three programs of the Old Farm School series contain string quartets and trios; also viola, soprano, flute, French horn, and piano solos, with the name Sontag appearing as arranger or transcriber.

Theodore Van York, tenor, began teaching again at his vocal studios in New York and Mount Vernon.

Jeannette Vreeland has been reengaged by the Boston Handel and Haydn Society. The soprano will sing in the Szymanowski Stabat Mater and the Kaminski Magnificat at Symphony Hall, April 10.

Adelaide Gescheidt at Her Studio

Adelaide Gescheidt, New York vocal pedagogue, returned from a two months' holiday on September 8. Miss Gescheidt for the past twenty years has been preparing



ADELAIDE GESCHEIDT

artists for opera, oratorio, and concert, and, more recently, radio.

In setting forth her theories of voice development Miss Gescheidt said: "I maintain that there should be five steps considered in building up a secure vocal career. First, aspiration; second, dependence on the automatic vocal instrument; third, balanced voice quality and even scale; fourth, true musical feeling and imagination; and fifth, the mastery of the art of singing. These may only be realized through the scientific training of the vocal instrument, so that the voice with its full natural quality may respond simultaneously to the music, imagination and feeling. To develop the interpretative comprehension is the final touch to the artistic whole—the singing artist."

Castelle Pupil Soloist With Marine Band

Helen Stokes, soprano, pupil of George Castelle of Baltimore, recently appeared as soloist with the United States Marine Band at the Baltimore Stadium. Miss Stokes sang songs by Dvorak and Herbert. The program was given in the afternoon and repeated in the evening.

Many Concert Engagements for Yvonne Gall

Yvonne Gall will appear in concert with the Schubert Club of Stamford, Conn., November 13. Within ten days of this engagement the French soprano will sing in New York in the Plaza Artistic Morning series, at the University of Chicago and in Indianapolis. Her New York recital is set for

December 7, and during the same week she will give a joint recital with Edward Johnson in Washington, D. C. Mlle. Gall will make her second Chicago appearance in recital in the Studebaker Theater, November 1, on her way east after filling engagements with the Los Angeles and San Francisco opera companies.

Gatti-Casazza Expected Back Very Soon

Gatti-Casazza will soon gather his luggage together and set sail for New York, where he will meet the new problems for the coming season at the Metropolitan. Not the least among the problems will be the premiere of Montemezzi's *Notte Zoraima* and performances of Weinberger's *Schwanda* and Verdi's *Simon Boccanegra*.

Albertina Rasch Dancers in Four Current Productions

Dancers trained by Albertina Rasch are appearing in three current Broadway productions—the Ziegfeld Follies, the Band Wagon and B. S. Moss's Varieties. In London the dance numbers in Sir Oswald Stoll's *Waltzes from Vienna* were staged by Mme. Rasch.

Seneca Pierce in New Studio

Seneca Pierce has removed his studios to East 54th Street, where he is teaching voice.

VISITORS' REGISTER

The following out-of-town musical visitors in New York registered at the Musical Courier offices last week:

Aloys Braun, San Antonio, Texas
Louise Lincoln, San Antonio, Texas
Johnson McClure Bellows, Chicago, Ill.
John W. DeBruyn, Gainesville, Fla.
Rudolph King, Kansas City, Mo.

OBITUARY

BERLIN MOURNS PASSING OF HEINRICH GRÜNFELD

Heinrich Grünfeld, one of the most popular cellists and best known German musicians, who passed away at the age of seventy-six in Berlin recently, is mourned by all musicians. A native of Prague, he went to Berlin as a youth, and his entire artistic career for more than half a century has been closely connected with that city. He was in the main a chamber music player, and has in the course of time appeared with a great number of celebrated pianists and violinists. For fully fifty years his famous subscription concerts were a distinguished and indispensable part of Berlin social life, and no artist there has ever enjoyed more personal popularity than Heinrich Grünfeld.

This immense success was due not only to his cello-playing, but also to his amiable and fascinating personality. His keen sense of humor, his witty mind, were unrivaled, and his bon-mots have made the musical rounds of the world. Emperor William I and also William II were Grünfeld's personal friends, and in their palaces as well as in the houses of the most distinguished Berlin families, Grünfeld occupied a unique position. He was certainly the most popular story-teller of his time in Berlin.

Heinrich Grünfeld was the brother of the late Viennese pianist, Alfred Grünfeld, well known also to the older generations of America. The brothers joined in a recital tour of this country about forty years ago.

SERGEI KLIBANSKY

It was a shock to New York musical circles to read last week that Sergei Klibansky, baritone and vocal teacher, was found dead in the kitchen of his New York apartment on the morning of September 17. He had committed suicide by inhaling gas. His family give no reason for his act, except sudden despondency.

Mr. Klibansky, fifty-three years old, received his musical education at the Hoch Conservatory in Frankfurt and the Stern Conservatory in Berlin. He studied further with teachers of Italy and France, and appeared in concert in Germany, France and the United States. For eight years he was a member of the faculty of the Stern Conservatory in Berlin, and later came to the United States where he taught at the Institute of Musical Art for three years. He had maintained a private studio in New York for many years and there are many prominent names on the list of pupils who received their fundamental training and later coaching from him.

Mr. Klibansky was a popular musical figure in the metropolis and highly respected and greatly liked by his colleagues. He is survived by his widow and two children, a fifteen year old son and a thirteen year old daughter. The Klibansky home was at 205 West Fifty-Seventh Street, New York City.



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DORIS KENYON RETURNS FROM FIRST TRIP ABROAD

Expresses Admiration for Europeans—Has Happy Recollections of Her Appearances Overseas—Brings Back Some Interesting and Unknown Folk Music

When I saw Doris Kenyon shortly before her trip to Europe she had many plans; it was natural that I should be curious to hear what she had to say on her return, especially since this was her first journey to the foreign shores.

I am particularly interested in Doris Kenyon, for she has upset my preconceived opinions of movie actresses. Despite her charming personality, she is genuinely interested in her work and is a person of ideas well founded and honestly expressed. Above all she is an artist with a level brain inside her blonde head. Imagine hearing someone of her fame and fortune say with a clear straight look: "Isn't it too bad that it is always the case of money making more money, of the doers having more to do than is possible for them. It's a shame there can't be some sort of a balance!"

This remark followed her telling me of the many plans she has for the season. I

is a true exception. "The woman's personality is enough to inspire one, her pantomime is simply extraordinary and character analysis is the real basis of her instruction. Of course, one has to have intelligence," Mrs. Sills smiled broadly, "to comprehend what the woman is doing. It is necessary to be interested in character interpretation with its geographical background.

"Guilbert never tampers with the voice," she explained, "and in my particular case she did not give me any of her pantomime because I insisted that she not do so. I do not want to imitate Yvette Guilbert, but I did want to get her opinion of my interpretations. For this reason I did not undertake to bring back with me any of the songs she used to sing, though she very generously offered to give them to me. For I am so determined to be known for my own original ideas that I sometimes believe I stress that desire too strongly. Guilbert, however, was



DORIS KENYON PHOTOGRAPHED IN MONDSEE IN THE ORIGINAL HUNGARIAN COSTUME which she uses to more graphically interpret her "Lyric Silhouettes."

feel that Doris Kenyon Sills, as she prefers to be called, is doing the moving picture colony a real service by meeting people who know of its "stars" only through screen appearances and hearsay, for it is only fair to these artists that it should be better known that there are truly cultured people among them.

Doris Kenyon Sills' European tour turned out to be a combination of serious study in

perfect accord with me, and I had a wonderful time with her. My only regret was that I could not remain longer. I did accept from her," Mrs. Sills added quickly as if she had forgotten to mention the fact before, "a number of sketches which she had found recently and which have never before been performed. One, Guilbert copied from the British Museum; it is of the Elizabethan period with the purest music and witty lyrics. Another is a Greek song found by a British savant in his travels and copied

(Continued on page 41)



DORIS KENYON AND THE FORMER CROWN PRINCE OF GERMANY "chumming it" during Miss Kenyon's visit in his country this past summer.

Paris with Yvette Guilbert and in Mondsee with Elizabeth Major. Studying with Guilbert was an experience she will never forget, she says.

I was intensely interested to learn how an artist of Guilbert's calibre conveys her ideas. Usually great artists do not make great teachers, but Mrs. Sills claims that Guilbert

FAVORABLE SALZBURG FESTIVAL FINANCES

SALZBURG.—The 1931 Salzburg Festival closed with a comparatively small deficit. The total cost was 954,000 shillings, as against 700,000 last year, the increase being due to the longer duration and greater number of performances. The top receipts on single nights were 27,000 shillings, with a seating capacity of 1,400. Attendance was small for the opening productions (the season of Italian operas given by an Italian troupe), but sold-out houses were the rule thereafter, despite the absence of the German element caused by the 100 Mark "exit tax" exacted by the German government. The plans for next season include a production of Strauss' Elektra and a cycle of Bruckner symphonies. The policy of performing chiefly Austrian works will be retained. Clemens Krauss and Bruno Walter will function again next year, but it is hoped also to engage Toscanini and a fourth conductor to replace the late Franz Schalk. P. B.



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Progressive Features Adopted at the Twenty-first Biennial Convention of Sigma Alpha Iota Fraternity

Honors Paid to the Memory of the Late Hazel E. Ritchey,
Former National President—Gertrude Evans Elected
to Succeed Her — 350 Delegates Attend

MINNEAPOLIS, MINN.—The twenty-first national biennial convention of Sigma Alpha Iota, national music fraternity for women, recently held here, was attended by 350 delegates. Hostess chapters were: Phi Chapter, Opal Jamison, president; Chi Chapter, Catherine Wilson, president; Sigma Sigma, Bernice King, president, and Zeta Mu, Elsie Lombard, president; located respectively in the MacPhail School of Music, Minneapolis; the Macalester College, St. Paul; Iowa

Convention headquarters were at the Hotel Radisson. Guests of honor were Elizabeth Campbell and Nora Hunt, both founders of the fraternity; Frances Densmore, authority on Indian music; and Eva Smith, mother of Hazel E. Ritchey, who passed away last May after serving Sigma Alpha Iota for nine years as national president. Under the direction of Bernice Gestic souvenir programs, dedicated to and containing tribute to Miss Ritchey, were distributed.

founders; music by a vocal ensemble, Mrs. H. A. Patterson, director, and Gudrun Ylvisaker, accompanist; Handel's sonata in G minor played by Belle Shalit, cellist, Mrs. Frank I. Temple, accompanist; Bach and Dupre excerpts given by Vera Van Loan, organist; and three Schubert songs sung by Agnes Rast Snyder, with Katherine Hoffmann, accompanist. Sally Larsen delivered the President's Message prepared by Miss Ritchey for the convention. This

Monday morning the convention was formally opened. In the absence of Winifred Quinlan, national first vice-president, who since the demise of Miss Ritchey has been acting president, Nina Knapp was elected to preside at business sessions.

At the close of the morning sessions Monday and Tuesday, Esther Requarth, authority on child culture, gave a demonstration of her work. The first day Miss Requarth used a number of the delegates to illustrate her theory of teaching, and the second day she used a group of small children whom she had never seen, and before the assembled delegates and visitors proved the results which she obtains in her method of teaching music to children.

Following the afternoon business session, Virginia Knapp, pianist, gave a recital, assisted by a string trio composed of Dorothy Humphrey, Betty Gillespie, and Dorothy Nicholson Scheibe. Miss Knapp received most of her musical education under her mother, Nina Knapp. Both Miss Knapp and Miss Requarth are members of the fraternity.



MEMBERS OF SIGMA ALPHA IOTA, NATIONAL MUSIC FRATERNITY
in attendance at the Twenty-first Biennial Convention in Minneapolis.

State College, Ames, Iowa, and the University of Minnesota, Minneapolis. Gladys Wilson of Minneapolis, president of Epsilon Province, supervised and directed the general plans, while Ebba Tolg of Phi Chapter arranged and carried out the details assisted by a committee composed of Virginia Forman, Elaine Gerber, Bernice Gestic, Bernice Giles, Jessie Jacobson, Opal Jamison, Ruby Johnson, Mary Elizabeth Jones, Elsie Lombard, Bernice King, Arlene Ledvina, Diddrik Stub and Margaret Wentworth.

Prior to the opening of the convention a vesper service in memory of Miss Ritchey took place in the Central Lutheran Church. The program was arranged by Nina Knapp, president of Gamma Province and a member of the national executive board. Mrs. Knapp was assisted by Jessie Jacobson and a local committee. There were invocations and Scriptures by Lucia Murphy, national chaplain; two organ numbers by Marion Hutchinson, F.A.G.O.; tribute to Miss Ritchey, Elizabeth Campbell, one of the

service will be adopted by each chapter and repeated during October.

Following the memorial service, Phi Chapter entertained the entire company at a buffet supper at Rand Tower. In the evening the model initiations took place. At this time the ring of excellence, the highest individual honor bestowed upon members by the fraternity was presented to Mildred Odelle Sale, nine years national editor, and Gladys Wilson, Epsilon Province, president, both on the national executive board.

Sigma Sigma Chapter entertained at luncheon the opening day. Features of this event were speeches by Carl A. Jensen, of Macalester Conservatory; William MacPhail of the MacPhail School; Carlyle M. Scott and Earl Killeen, of the University of Minnesota.

A delegate's musicale was presented Monday night in the University of Minnesota Music Hall. A representative from each of the seven provinces appeared. They were: (Continued on page 38)

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NEW YORK SEPTEMBER 26, 1931 No. 2685

Says a poet: "... the saxophone affirms ever-
lasting loves, the drums deny Death."

The famous "opera crisis" must have been passed
successfully for nothing more has been heard about
it for many months.

Day by day we are coming nearer to the busy
concert season and managers and artists with dates
are feeling better and better.

A New York Times caption of last week has it:
"Concert Will Aid Idle in Newport." With equal
truth, the headline might have read: "Idle Will Aid
Concert in Newport."

Will Rogers announces a new opera, words by
Moses, music by McPherson, in which, no doubt,
"what a baritone!" will sing the leading role. But
who will do the bull rushes?

In an editorial last week the Musical Courier re-
marked that there are only two weekly musical pa-
pers in America. The statement was an uninten-
tional oversight, for in addition to the Musical
Courier, there are two other weeklies, both pub-
lished in Chicago, Music News and The Musical
Leader. We are glad to make this friendly amend-
ment.

Good news from Vienna. There will be no cut
in the numerical size of the orchestra at the State
Opera in that city even though the pay of the play-
ers has been decreased. Other Central European
lyrical theaters should follow the example of the
Austrian capital. There are few things more un-
satisfactory to cultured modern musical audiences
than to have to listen to an orchestral performance
lacking in the tonal and dynamic opulence to which
they have become accustomed.

Two important announcements come out of Car-
negie Hall. One, that despite depression there has
been no decrease in the number of performances
scheduled there for this season; the other—mirabile
dictu et gratia deus—that a lounge adjoining the
main auditorium has been added for the use of pa-
trons. Tardy arrivals need therefore no longer
fear draughts and pneumonia while standing about
the wintry lobbies of Carnegie Hall during the mu-
sic or when helping to make the intermissions pass

Some new features have been introduced in The Musical
Courier and many others are to follow. This is the time to
subscribe.

If you are merely a newsstand purchaser of the paper it
costs you \$7.80 per year. If you are a subscriber, the annual
price is \$5.00 in America, and \$6.25 in Europe.

Musical Courier subscription is an appropriate birthday or
Christmas gift for a music student or an amateur music
lover. Do your Christmas subscribing early.

Nothing in the entire world of music escapes attention and
publication in the Musical Courier each week. It is the
largest, the best, and the most complete and authoritative
international musical weekly.

On another page is an announcement of a trial subscription
offer. Take advantage of it if you are not already one of
the hosts of subscribers to the Musical Courier.

pleasantly with a soul solacing cigarette and argu-
mentative conversation so indispensable to public
musical occasions. Best of all, the new lounge has
an amplifier with microphone pickup from the stage
of the hall proper thereby obviating for late arri-
vals the annoyance and boredom of mere watchful
waiting.

At the moment of going to press the Musical
Courier receives news of the death of Cesar
Thomson, which occurred August 22 at Bissone
(Lugano) on the Swiss-Italian frontier. The loss
of the great artist and pedagogue, almost the last
outstanding representative of the Belgian School of
violin playing, is a grievous blow.

Boys Will Be—Musicians

High school bands, according to Edwin Franko
Goldman, have reached a remarkably high average
of achievement as observed by him during his recent
tour through the interior of our land. The smaller
cities, he says, have the better bands, because their
players are subjected to fewer distractions and
possess more leisure. Mr. Goldman heard several
of the youthful bands give astoundingly good per-
formances of works by Richard Strauss and some
of the modernists. In one contest the test piece was
Entrance of the Gods from Götterdämmerung. "And
if you don't believe all this," Mr. Goldman concluded
to the Musical Courier reporter, "ask John Philip
Sousa. He served with me on the jury of a num-
ber of high school band competitions and expressed
his wonder to me repeatedly on the subject of the
musical, tonal, and technical excellence of the per-
formances. None of the bands had less than
seventy-eight performers; one numbered 400 players.
If the high school orchestras could match the high
school bands in numerical membership and musical
merits one could feel that all is well tonally with the
musical youth of America."

Public Taste

The successful current New York revival of The
Merry Widow is another proof that the public taste
for musical comedy is returning to the operetta
style. It was high time, too, what with the low estate
to which lyric plays had fallen in this country of
recent years. Jingles, jazz, vulgarity, and mirthless-
ness reigned in place of clever lyrics, tasteful music,
refined librettos, and real wit. Lehar has remained
king of comic opera throughout its period of decline
and almost decay. His Merry Widow music sounds
as fresh and fine as when its lilt and lyricism first
enticed a delighted world.

Memorializing Lanier

The fiftieth passing of Sidney Lanier was mem-
orialized recently by the city of Macon, Ga., where
the celebrated poet musician came into the world.
He now ranks as one of the outstanding stylists of
American literature, and his writings are exquisite
models of finish and culture. He also devoted him-
self to playing the flute but unfortunately history
does not record that he was as mighty with that
instrument as he was with the pen. However,
mastery and fame in one branch of art should suf-
fice any mortal.

Still a Chance

The coming season of the New York Philhar-
monic Orchestra will be its ninetieth. While the
Thursday and Saturday series are sold out, seats
remain available for the Friday afternoon concerts,
and those of Saturday mornings and Saturday eve-
nings. This will be good news for those anxious
to follow the performances of Toscanini, Kleiber,
Walter, and Schelling, the Philharmonic conductors.

The Youth of Radio

To most of us the outstanding feature of the obit-
uary notices of Dr. H. P. Davis, "the father of
broadcasting," who died recently, was the fact that
the first broadcast was made in 1920. Dr. Davis
directed the building of the station, KDKA of Pitts-
burgh, and put the first program on the air which
included music and the election returns when
Harding was made President. That was eleven
years ago.

Eleven years. Even the motion picture industry
did not grow as fast as this husky youth. And
music has been largely responsible for it. Many
kinds of programs have been offered, but music has
been a part of almost every one. If predictions had
been made, even the most enthusiastic musician
might have been justified in doubting it.

Music is the substance and support of broadcast-
ing, and the broadcasters, knowing it, have entered
into long term contracts with musical artists, with
the owners of musical copyrights, and have even
bought up or gained control of music publishing
houses and allied interests.

It gives one a new conception of the power of
music, and the love that is held for it by all classes
of humanity. Music is no longer the property of
kings. Our knowledge of popular music dates back
only six or seven centuries. Yet the folk in those
days had their tunes for singing and dancing.

When the churches dominated music, they con-
cerned themselves not at all with the music of the
people. Some of the composers, however, intro-
duced into their sacred and serious music the popu-
lar tunes of the day, the tunes the people were sing-
ing, and the dance orchestras were playing.

Few records were made of the music of the people
in those days, and many of these records were lost
or destroyed by vandals. Even today little account
is taken of folk music while it is young and avail-
able. Not until it is old and beginning to be forgot-
ten do musicologists pay attention to it—sometimes
too late.

From such indications we know that music has
always exercised a strong popular appeal, but that
it would sweep the world as it did with the coming
of radio, that it would become the basis and support
of a vast publicity and sales organization, no one
could have foreseen.

A Vanishing Craft

A not very startling statement comes from Dr.
Walter Damrosch via the New York Times to the
effect that as the use of mechanical music devices
increases the number of active musicians will de-
crease.

It would appear that this knowledge has been
common property for some time in the tonal field
where the army of unemployed is a poignant re-
minder of the prevailing conditions caused largely
by what is often called "canned music" and "robot
music."

The American Federation of Music has been pub-
lishing a series of eloquent advertisements in the
Musical Courier pointing out to practising musicians
and to the public the ever growing encroachments of
mechanical performances of music.

Dr. Damrosch says also that with fewer musicians
we shall have better musicians. That is a cheerful
guess but its plausibility might be questioned.

We have no dearth of good musicians now, both
employed and unemployed.

One of the great radio distributors of music is
Dr. Damrosch himself, whose NBC weekly concerts
are hooked up all over the country, make one or-
chestra do the work of a thousand or more, and
enable millions of persons to hear symphonic per-
formances at home without going to concerts. The
educational value of the Damrosch series cannot be
questioned, but at this moment it has not yet led
to the wide employment of orchestral musicians who
are looking for work.

Let There Be Light

The New York Evening Post critic, Oscar Thomp-
son, agreeing with what the Musical Courier has
often written during the past few seasons, comes
out in his September 19 article, with a strong protest
against the growing custom of darkening the con-
cert and opera auditoriums. Mr. Thompson's well-
founded objection is based on the fact that listeners
enshrouded in the now fashionable Stygian dark-
ness cannot read texts or musical scores. He quotes
three letters to that effect, one of them from Rubin
Goldmark. The excessive dimming of auditoriums
where music is performed has begun to incline to
unpleasant exaggeration. The inky blackness at
some concerts is nothing short of ridiculous and a
distinct nuisance. Let there be more light.

VARIATIONS

By the Editor-in-Chief

The invitation from the RCA Victor Corporation for September 17 was for dinner at the Savoy Plaza Hotel, and "an advance demonstration of a remarkable development in phonograph recording which will revolutionize that art and have a far reaching influence on the world of music."

The dinner, the speeches, and the demonstration had admirable brevity. Business men know how to begin such gatherings promptly and end them before they become tiresome.

While we were at table, the Victor Orchestra, led by Nathaniel Shilkret, gave proof that popular music may be played with fine restraint and artistic blend of quality and shading in tone.

E. E. Shumaker, president of the RCA Victor, served as a toastmaster who wasted no words. He introduced Dr. Alfred N. Goldsmith, vice-president and general engineer of the Radio Corporation of America, in a talk called Musical Milestones. He described the beginnings, development and present nature and achievements of the phonograph, climaxing with a description of its latest example whose first public demonstration we had been invited to hear.

During Dr. Goldsmith's remarks a curtain was drawn, revealing a stage which held two tiny primitive phonographs with amplifying horns, and a trio of larger machines in cabinets, showing the later stages of phonograph improvement. With amusingly piping tone, the smallest device played *I Need Thee Every Hour*, and the one next in size did the *Washington Post*, recorded by Sousa and his band. The earliest of the cabinet machines presented Adelina Patti in *The Last Rose of Summer* (wrongly announced by Dr. Goldsmith as Kathleen Mavourneen) and Caruso in the *Vesta la giubba* aria from *Pagliacci*. Then followed the familiar succeeding type of phonograph, playing part of Beethoven's *Fifth Symphony*, recorded on four discs, the kind which have to be changed with resultant stops in the performance.

The final and newest apparatus brought the promised revolutionizing process, inasmuch as we listened to a single record which, without being changed or turned, is capable of playing the entire *Fifth Symphony*, making no pauses between movements. We were treated to the concluding measures of the *Andante*, and all of the *Scherzo* and *Finale*. The performance was that of the Philadelphia Orchestra, under Leopold Stokowski. The record itself is of standard size, much lighter in weight than its predecessors, and unbreakable when dropped. These new long-playing records are to be known as Program Transcriptions.

The innovation is a truly impressive and progressive one and should be welcome to devotees of the phonograph.

A speech by Stokowski dwelt on the fateful current economic conditions and the coming change which will result in more leisure for workers, a leisure certain to be beautified through the home cultivation of music by means of phonograph and radio.

Ending the evening came a forceful and convincing impromptu address by David A. Sarnoff, president of RCA. He also dwelt on the contemporary ills of the world, and made pointed comparisons between the timidity with which statesmen, politicians, and industrialists avoid experiments in human relations, and the courage with which scientists and engineers experiment in their own department of the world's activities. Mr. Sarnoff's fine tribute to the technicians of the phonograph and the radio received the warmest applause of the evening.

Among those present, beside the speakers, were Dr. Walter Damrosch, Fritz Reiner, John Philip Sousa, Paul Whiteman, Edwin Franko Goldman, Pasquale Amato, Frances Alda, John Erskine, Olga Samaroff, Deems Taylor, Walter Kramer, S. L. Rothafel (Roxy) and George Engles.

A responsive vibration got me when Mr. Sarnoff announced that although he is completing his twenty-fifth year of connection with radio, he has yet to know exactly how music travels from the transmitter to the receiver.

Science amazes and mystifies me anew each day. Aside from the wonders of electrical and mechanical progress, there are also the latest marvels in chemical discoveries. I read of pellets, about the size of aspirin tablets, which when dropped into water

freeze it instantly to a temperature colder than natural ice.

How short a time will it be, I ask myself, before pellets or tablets will produce music from the icebox or from the water for one's morning ablution in the bathroom basin. Soon it may be possible to get a symphony simply by turning on the faucet, an operatic aria might be sounded from the coffee percolator; and a piano solo could possibly eventuate as the result of friction between the hairbrush and the human pate—to say nothing of a Bach Chaconne springing into violin performance in the street as the pedestrian establishes a heel and toe circuit with the pavement.

I sit back in dazed expectation and wait to see what science will do next with musical art.

In the Evening Post of September 17, Louis Sherwin writes a brilliant review of Chopin's Letters newly translated into our language by E. L. Voynich.

Chopin's opinion of England and the English is well known, but in this unfamiliar letter he gives his views succinct and biting expression:

I have been offered the Philharmonic, but don't want to play there because it would be with the orchestra. I have been there, to observe. . . . The orchestra is like their roast beef or their turtle soup: excellent, strong, but nothing more. . . . it will not give me a penny, only enormous fatigue; one rehearsal and that in public; and to have any success you must play Mendelssohn. . . .

They consider me some sort of an amateur and that I shall soon be a grand seigneur because I wear clean shoes and don't carry visiting cards stating that I give home lessons, play at evening parties, etc. Old Lady Rothschild asked me how much I charge. As Lady Sutherland had given me 20 guineas and as Broadwood, whose piano I play, had suggested that price, I answered: 20 guineas. The good lady, obviously kind, thereupon told me that it is true I play very well, but that she advises me to take less, as moderation is necessary this season.

So I see that people are not so openhanded here and that difficulties over money exist everywhere. For the bourgeois class one must do something startling, mechanical, of which I am not capable. The upper world, which travels, is proud but cultivated, and just when they are minded to examine anything; but so much distracted by thousands of things, so surrounded by the boredom of conventionalities that it is all one to them whether music is good or bad, since they have to hear it from morning to night. For here they have flower shows with music, dinners with music, sales with music: Savoyards, Bohemians, swarms of my colleagues, and all mixed up."

Chopin by no means outdoes Sherwin in sharpness when that reviewer observes, speaking of the Letters: "They offer no new revelation concerning the relations between Chopin and the dowdy old scribbling she-novelist upon whom he wasted so many of the best years and emotions of his life. In addition to his other disabilities Chopin was a gentleman in the narrowest sense of the term. Consequently quite incapable of leaving to posterity any inkling of the excruciating boredom and further annoyances he suffered at the hands of George Sand."

Rudolph King, Kansas City pianist and pedagogue, sailed abroad last week to spend the winter in Vienna. This paragraph is published principally because Mr. King has been a Musical Courier subscriber for forty years.

Gladys St. Clair Morgan's article on musical Maine, in the Rockland (Me.) Courier Gazette of September 15, has arresting and informative material concerning the tone folks who spend summer days in that picturesque and salubrious State. Rockland and Camden knew the presence of Josef Hofmann, Frank Bibb, Carlos Salzedo, Lucille Lawrence, Lea Luboshutz, Harriet Van Emden, Mieczyslaw Munz, Frank Sheridan, Sylvia Lent, George Harris, and several dozen others.

The Bar Harbor colony included Dr. Walter and Dr. Frank Damrosch, Olga Samaroff, Clara Rabinovitch, Felix Salmond, Rafael Diaz.

Some others in various parts of Maine (Blue Hill, Harrison, Portland, Old Orchard, Raymond) were Charles Harrison, Marie Sundelius, Leopold Godowsky, Ralph Leopold, Carmela Ponselle, Scipione Guidi, the Marianne Kneisel String Quartet, Frank Kneisel.

At Eastern Music Camp (Lake Messalonskee, Oakland) many New England teachers have been training music students. Several of the concerts at the camp were led by Dr. Walter Damrosch, Dr. Howard Hanson, and Wallace Goodrich.

Miss Morgan's article concluded logically; "While this list embraces only a small portion, it gives an

idea of the brilliant array of artists who seek Maine as their summer playground and workshop, and captivated by the beauties of the Pine Tree State, return and bring with them other friends from the world of music."

The Knight-Campbell Music Company, of Pueblo, Colorado, in business fifty-seven years, receives a warm tribute from the Star-Journal of that city, which alludes to the fact that the organization has specialized in handling Steinway pianos, and adds: "In keeping with the strides of progress, Knight-Campbell's have added new lines to their stock constantly. Among these are the famous Easy Washers and Ironers. The Easy line has come to be recognized as the finest laundry equipment manufactured. New and particularly advantageous features are found in the Easy that are not available in any other washing machine."

Friend Armand Vecsey, musical director at the Ritz Hotel, sends me his book just published, called *The Fiddler of the Ritz*. A neat little introduction by Cosmo Hamilton, and a chatty Apology by Vecsey, open the volume. The author ends his plea by saying: "This is my first book, and I promise you, it shall be my last."

There is no need for the promise. The Fiddler of the Ritz offers good entertainment especially for those who know their New York as it parades, dines, and dances at the hotel where Vecsey leads his orchestra, observes the outside of life and analyzes the inside. Life, of course, when it is dressed up and on its best behavior. Sometimes the artificiality is dropped even in such a public place as the Ritz, and those moments too are spotted by the intelligent and intuitive Vecsey.

He tells twenty tales, diverting, sad, adventurous, tragic, comic, and all of them seem authentic. In some of them Vecsey was more than a mere spectator. Lining the stories are the author's comments, occasionally humorous, frequently sympathetic, mostly amiably cynical.

The characters are a mixture of Belgravia and Broadway and in some cases recognizable by those who know one or both of those worlds.

Vecsey, gourmet, art connoisseur, composer of musical comedies, himself is one of the distinctive figures of New York life, and aside from his familiar presence on the music platform outside the great dining room of the Ritz, he may be seen nightly at the Opera, at concerts, the theaters, supper clubs, and wherever else there are foregatherings of musicians, writers, painters, stage folk, and other citizens of the mythical republic of Bohemia.

The Ritz orchestra is one of the best of its kind. Of course it plays much popular music, but with amazing facility. When he sees a notable musician among the guests, Vecsey, with violin in hand, promptly swings his men into the Meistersinger Prelude, Tristan excerpts, or a Debussy or Stravinsky number, played admirably and in tonal fullness surprising from so limited a band of performers.

Vecsey, as his intimates know, also owns four superfine collections, of violins, paintings, and Chinese vases.

Did I say four collections? Well, that was a slip, and I am a man of discretion, therefore I cannot tell you more than that the priceless examples which I nearly mentioned, came from the pre-war cellars of the Ritz Hotel.

The International Musician is the official journal of the American Federation of Musicians. Its September issue reveals many interesting and useful features and some enjoyable ones, especially in the advertising columns. "Why Envy a Hot Player; Be One," is announced by a publishing company, offering a book from which, "you can easily learn to play 'hot' with Hot Melody Secrets," and "Play hot on melody without use of harmony, and continuous hot style throughout chorus." The company also does "hottest arranging of all kinds at lowest prices."

A school of music promises a short cut method of becoming a composer and an arranger without using a teacher, and adds: "Here's good news to every musician who wants to get out of the 'pit'—who is anxious to give up 'small time' orchestra work. . . . Enjoy the prestige that comes with musical leadership. Share in the liberal royalties collected by composers of modern classical music."

One studio deals in "Modern Hot Choruses to Suit All Instruments," and "specially written to suit your taste and ability; Class A—Easy hot can be played at sight without preparation. Class B—Most popular hot style used throughout the country. This style chorus has a few kinks to it and

needs practice. Class C—A fast technical hot solo, flashy and hot!"

Manufacturing instruments, an establishment is marketing a tuba attachment which enables the performer to "play from a mellow purr to a mighty roar, and give forth a razzzy-jazzy tone, such as you have never heard before."

"You can become a Feature Improviser," is the gladsome bulletin of a conservatory, "on the instrument you play. Write for interesting, instructive folder, 'Musical Majesty, at Your Finger Tips.'"

The Hot Strut Studio asks in its advertisement: "Can you take a real Hot Strut and make 'em like it, or, are you just one of thousands of dance men who 'owns a saxophone' and is trying to get one or two nights a week? Write now for Special Introductory Offer—Any 4 Hot Choruses, One Dollar."

From a "music company" you can buy a guitar or banjo pick, "the pick with the crooning tone."

Generous, too, is the piano school which gives mail lessons that teach, among other branches, "385 Bass Styles; 976 Jazz Breaks; hundreds of Trick Endings; Hot Rhythms; Symphonic and Wicked Harmony in latest Radio and Record Style; and Sock, Pomp, and Dirt Effects."

A music teacher in Chicago, according to Chas. Nixon, had returned from a vacation. A friend halted him on the street. "You're looking well," said the pal, "and now tell me. How's business?"

"Great! Great!" ejaculated the music teacher, "I've got my pupil back!"

—Walter M. Winchell in The Daily Mirror.

When the Home for Aged and Indigent Critics is founded, it should be established in India, where there are no public concerts except on the very rare occasions when a visiting artist breaks the sublime stillness.

In another column, Cesar Saerchinger quotes the well known "13" facts about Wagner. Sophie Braslau, the contralto, tells her friends that she, too, has thirteen letters to her name, but is not superstitious, especially when she thinks about Yehudi Menuhin, Arthur Nikisch, Artur Bodanzky, Maria Jeritza, Edward Johnson, Richard Crooks, John McCormack, Claude Debussy, Giuseppe Verdi, Jacques Gordon, Jascha Heifetz, Ignaz Friedman, Carl Friedberg, Pasquale Amato, Francis Rogers, Alexander Raab, Elena Gerhardt, Herman Devries, Austin Conradi, Clarence Lucas, Charles Gounod, Amalia Materna, Jules Massenet, Olive Fremstad, Percy Grainger, Manuel de Falla, Pierre Monteux, Giacomo Rimini, Michael Bohnen, Johanna Gadske, Karin Branzel, Victor Herbert, Richard Tauber—pphh, I'm out of breath.

I used to think that Hugo Wolf, Anna Case, Myra Hess, Anito Rio, Hans Letz, and Franz Abt were the shortest names in music, but now the championship goes to Rosa Low.

There can be no doubt, however, that the longest name is Nikolai Andreyevitch Rimsky-Korsakoff.

LEONARD LIEBLING.

Uninterrupted Phonograph Symphonies

The new phonograph record developed by R. C. A.-Victor is of musical importance. By turning the record more slowly and setting the sound grooves closer together, the manufacturers have made it possible to record an entire symphony on a single disc. This obviates the former necessity and annoyance of changing discs, for with old-style records not even an overture could be played in full on a single record. Now even symphonic compositions may be heard without pause.

There can be no question as to the musical importance of the innovation. Many people who refused to use partial records can now attain complete familiarity with the symphonic repertory and string quartets, concertos, scenes from operas, and so on. In music it is familiarity that adds to enjoyment, the opposite often being the case in literature and drama. Poetry that is rarely read is sung, plays that are almost obsolete are seen constantly on the operatic stage; and in general the public that does not read a book or see a play more than once, usually also refuses to attend a concert or an opera unless the music is familiar.

And so the new records should increase audiences, just as the old records increased audiences in another way. The old records popularized music, in shorter forms, and even, to some extent, the abbreviated editions of longer works. Every new invention of this sort is an asset to music.

Minna, Mathilde, and Cosima

Books continue to reach the American public on the subject of Wagner's private life. A current volume, *The Women in Wagner's Life*, translated from the German, tells of the three charmers with whom Wagner had his major romances, Minna, Mathilde, and Cosima. He married Minna, and later married Cosima.

With Mathilde Wesendonck, the Wagner fancy had unwillingly to turn to platonic communion, for Mrs. Wagner and Mr. Wesendonck prevented any warmer relations between the enamored pair.

Why any of the trio of women should have felt lasting love for Wagner is somewhat of a mystery, for he was intensely selfish, occupied unceasingly with composing and with advancing himself in glory and financial receipts. And yet Minna looked after his creature comforts; Mathilde's aloofness aroused the erotic passion that went into *Tristan and Isolde*; and Cosima's mission seemed to be to flatter Wagner into continued creative striving and to share in the power that came through the overlordship of their artistic kingdom of Bayreuth.

Perhaps Wagner would have reached his ultimate elevation even without the roles played by Minna, Mathilde and Cosima. The fact remains, however, that they were vital companions at various epochs in his life.

None of the great composers has a history entirely free from feminine influence; not even that famous septet of bachelors, Handel, Beethoven, Chopin, Brahms, Tschaiakowsky, Liszt, and Schubert.

If you would *cherchez la femme* in Handel's life, let his biographers tell you about the great London episode. Beethoven's loves, known and unknown, were several. The Chopin-Sand liaison is one of the most familiar in the annals of music. Tschaiakowsky, who was not possessed of an amorous complex for women, made a mess of his very brief marriage, but accepted a lifelong pension from a lady who adored his music but whom he never met. Recent researches establish fairly definitely that Brahms thought with enduring tenderness about the wife of his friend Schumann.

Gentle Schubert's preference for several Wiener Mad'ls—one of whom prosaically married a baker—never went far beyond timid "schwärmeri." Vivid contrast was afforded by Liszt, the bold and conquering. His close contacts with the fair sex were sheer endless and ranged from actress and adventuress to countess and princess. The philandering Franz was no doubt the busiest light o' love in all musical history.

Berlin Hears "Universal Piano"

A public demonstration of a new "universal" piano with some sensational elements was given in Berlin a short time ago. This instrument has been perfected by Professor Nernst, the eminent German physicist and Nobel prize winner, in collaboration with two associates. It is the instrument whose advent was, as reported in the *Musical Courier*, announced at the recent Congress of Radio Music in Munich, and was constructed by the piano firm of E. Werner & Sons in conjunction with the biggest German electrical concern, Siemens & Halske. The instrument is at present being manufactured by the Bechstein firm.

The new piano is distinguished from all other recent variants of the piano type in that it is a genuine piano, can be played as such without limitations, and looks exactly like an ordinary baby grand. By the mere turning of a switch it can also be transformed into a harpsichord or a harmonium, producing organ effects of a wide range of color. And finally, it functions both as a phonograph and a radio set.

This new universal piano costs \$250 less than its old-fashioned equivalent, the smallest type of Bechstein grand—a reduction of about one-third. It is due to the fact that the new instrument dispenses with the most expensive parts of the ordinary piano, the metal sounding board and the heavy metal frame. This is replaced by one of much lighter construction, the vibrations of the strings being immediately transferred to telephone magnets.

The tone of the new instrument can be sustained and prolonged, like that of the organ; it can even make a crescendo. Altogether it is an instrument with an extremely rich scale of colors, powerful bass, beautifully singing medium range and treble.

Practical demonstrations were given by the Berlin pianist, Max Nahrath, with a number of solo pieces and ensemble compositions in conjunction with the violinist, Alfred Indig, concertmaster of the Berlin Symphony Orchestra.

The experiments with "electrical" music have now

found another successful outcome, and certainly very important progress has been made in the construction of the piano.

It remains to be seen how the musical world will receive this innovation, and in what way musical art and also composition will be influenced by the new instrument. Also whether deficiencies will appear as the result of constant use.

C. S.

G. d. M. Fund Not Growing

The *Musical Courier* is frankly disappointed at the slowness with which subscriptions are coming in for its fund to aid the Vienna Gesellschaft der Musikfreunde, whose remarkable collections cannot be exhibited properly or completely owing to lack of adequate housing quarters.

Ossip Gabrilowitsch promptly started the fund with \$100 and since then only Harry Weisbach and Dimitri Tiomkin have sent checks, bringing the total amount received to \$130.

It is true that these are not times of prosperity but nevertheless it seems that a greater number of musicians and music-lovers in America should be stirred by the appeal of the Gesellschaft der Musikfreunde into sending contributions, no matter how small, for so worthy a cause.

Remember that manuscripts of many of the greatest of the musical classics are included in the priceless Vienna collection, the most representative of its kind.

The *Musical Courier* hopes sincerely that this reminder will prompt every one able to spare a contribution, to send it as soon as possible to this office, and due acknowledgment will be made in our columns.

From Dr. Dlabac, general secretary of the G. d. M., we receive an official communication, in which he says among other things: "We feel that we should inform you that Ossip Gabrilowitsch, Harold Bauer, Arthur Judson, and Felix Warburg (of whom the first three have visited our collections) have expressed their friendly interest in our efforts and no doubt those gentlemen will welcome your warm-hearted propaganda and help you to bring about its success."

Checks should be made out to the *Musical Courier* and sent to these offices, 113 West 57th Street, New York City.

A Cappella Music

The Birchard Broadsheet, published by the C. C. Birchard Company of Boston, has an article in its April number about A Cappella Music. It is unsigned but appears to be by a musician interested chiefly in school music. A very sane view of the matter is taken, the value of A Cappella music recognized, but its limitations also pointed out.

Dr. Williamson, of the Westminster Choir, insists (unless we are misinformed) upon A Cappella singing simply because, if accompaniment is allowed at all, it is sure to be overdone. In other words, singers will lean more and more on the accompaniment, and the accompanist (who is also, generally speaking, the choirmaster) will give more and more support to the singers.

That is an argument that everyone who has ever had anything to do with training choirs or choruses will appreciate. It is certainly a fact. Singers only come to realize the possibilities of their voices when they hear them unsupported.

One agrees with the Birchard article that unaccompanied singing has its limitations, but Williamson is surely right not to let down the bars. The work he is doing is not the same as the work to which the Birchard article refers, yet, even with young people (as this editor knows by personal experience), unaccompanied singing is a great help.

No Encores, Says Shaw

This is what George Bernard Shaw has to say to his audiences (not, to be sure, operatic audiences) but the advice could apply nevertheless:

It is your custom to receive my plays with the most generous and unrestrained applause. You sometimes compel the performer to pause at the end of every line until your laughter has quieted down. Are you aware that you would get out of the theatre half an hour earlier if you listened to the play in silence and did not applaud until the fall of the curtain?

Do you know that what pleases actors and authors most is not your applauding them but your coming to see the play again and again, and that if you tire yourself out and spoil the play with interruptions you are very unlikely to come again?

Yet in opera, of the old school at least, the more applause there is and the more encores given the better the audience seems to enjoy itself—to say nothing of the artists.

TUNING IN WITH EUROPE

Last week I was genuinely depressed. Not about "the" depression, for that we have always with us. But the Berlin correspondent of the Musical Courier had devoted a whole article to mechanized music, to new and wonderful contraptions for the production of artistic ecstasy by synthetic methods. Radio, super-phonographs, Trantonium and Mellertion (electrical instruments which reproduce the timbre of any existing instrument and of some that don't exist at all) stringless pianos, pipeless organs and what not. And now Berlin has a "super-piano" which is all things in one, including a radio and a phonograph, and which threatens to bring the "one-man band" into every home! The robot, it seemed, was going to devour us for sure. And the programs and prospectuses of orchestral organizations and concert managements, which nevertheless begin to pour in at this time of the year, seemed just so much waste paper.

I was reminded, too, of Emile Vuillermoz writing in the *Monde Musical*, how a few years ago a man came to him and told him he had invented a method by which all musical timbres, including that of the voice, could be "manipulated" by engraving appropriate furrows into a wax negative, much as used in phonographic reading. According to his theory, one ought to be able to determine the peculiarities of the grooves made by a Caruso or a Kreisler, and simply engrave similar or even "better" grooves by correcting their flaws. One could even produce super tenors and super violinists of never heard of strength and quality. Why bother with human material at all? The laboratory can do it better and interpret the masters in a scientific way. Then Nature will be outstripped and art will be—well, perhaps "dead."

And yet, while there's life there's hope; and my musician friends somehow don't seem scared. There are even amateurs who still play by hand and sing with their throats. We used to curse them; now we listen with a grateful ear. And with appreciative feelings we read of the success of a movement which has been quietly set afoot in England for the propagation and encouragement of the amateur at his best. A Summer School of Chamber Music has been established by the British Federation of Musical Competition Festivals, and this "school" which is nothing so forbidding as its title implies, has just met for the third year in Bangor, Wales. It started in Cambridge in 1929, and its success seems assured, thirty-five complete chamber music ensembles being present on the opening day. These are the people, who happily still survive all over England, and, I believe, America (in pre-prohibition days Lexington Avenue, New York, had one in every other house), who meet regularly to play quartets, trios, quintets, etc., for their pleasure.

These parties collect at the Normal College of Bangor, bringing what music they please, and they live at a very moderate charge in the hostels attached to the College. The college authorities encourage the scheme with their support, and the railroads assist by the issue of tickets at reduced fares. The daily program consists of playing in the morning under the supervision of professional coaches, recreation in the afternoon, voluntary practice between tea and dinner, and concerts in the evening.

Each ensemble has a room assigned to it for undisturbed practice, but at non-practice time, the players mix. "It is difficult for those who have not been at the school," writes a London Times correspondent (to whom I am indebted for this item), "to realize the spirit of companionship which animates the company."

Difficult as it may be, we all realize it, brother. And what's more, we are envious. What pale pleasure, to sit passively before a mere mechanism, in comparison with this active enjoyment of beauty. The wise parent of today is he who teaches his child to play music, "for his pleasure."

C. J. Perl, writing in *Die Musik*, quotes Wilhelm Furtwängler to the effect that American orchestras rehearse too much. "With the growth of the American luxury orchestra," the German conductor is credited with saying "the childish idea has gained ground that the more expensive an orchestra is to maintain, and the more it rehearses, the better it plays. This idea reveals an absolute ignorance of the fact that rehearsing has a psychological object as

well as a technical. Too much rehearsal is as harmful as too little. A stage may be reached at which the psychic forces of the players are overstrained; overconsciousness as to details may interfere with the vision of the work as a whole. Rehearsing in the United States has become an end instead of remaining a means. It leads to tedium and destroys vitality."

At the musical contest of Viennese street singers held in Vienna recently, the title of Queen of Street Singers was awarded to Leopoldine Lauth, singer and yodler, and that of King of Street Singers to Alexander Kudolanyi. Both of them were engaged for radio appearances at once. But this isn't all. Their Majesties Poldi and Alex were invited by no less a person than Marie Jeritz, to visit her in her villa at Unterach, near Salzburg. Here, "in the presence of Austrian, German and English royalty" (as the papers report, omitting the "ex"), the two street royalties gave a concert, assisted by a popular Viennese string trio. There is still romance in the world—anyway in Vienna.

Once, at the age of thirteen, I took a long and fateful journey. Before embarking on the steamer I slept in a hotel room marked "13," and nevertheless arrived happily at my destination on the thirtieth of the month. Ever since then I thought I was the original breaker of an evil charm. But now Robin Legge in the *Daily Telegraph* points out that Richard Wagner was "born in 1813; that he began and ended Tannhäuser on the thirteenth of the month; reached Weimar, where he met Liszt, on the thirteenth of May; supervised the first performance of Tannhäuser in Paris on August thirteenth, 1876; finished Parsifal on January thirteenth, 1883, and, having written thirteen operas, died February thirteenth, when his son Siegfried was thirteen.

That, I will admit, beats my record, but there's something in being in good company.

And while I'm stealing from Legge, let me quote from his inexhaustible store of reminiscences, a story about Rosenthal, whose memory is said to be phenomenal, especially when it concerns Chopin: "It happened that one night some years ago the conversation of a number of musicians turned to the subject of memory, when Rosenthal, who was present, made a bet that if we would show him any single bar in any work by Chopin he would play that work. One of us selected a work in which was a two-bar rest. We covered up the remainder of the page and showed the 'two-bar' to Rosenthal. For a moment he seemed nonplussed. Then a seraphic smile broke over his face, and he said, 'Very clever, gentlemen. Will you permit that I see, or you will tell me, the key signature of this piece, and I will play it.' And he did after we had given him the required information. For, it seems (so Rosenthal explained), that Chopin's music contains only two examples of the two-bar rest."

The death of Heinrich Grünfeld, veteran cellist and story-teller, reminds me of the story about him and the Kaiser. Grünfeld was often a guest at the Imperial palace, and delighted his host with his yarns. One day there was a court concert and Grünfeld arrived with his cello. When the Kaiser saw him, he exclaimed, "What, Grünfeld, you play, too?"

Another time Grünfeld was asked by a famous hostess to a tea at which the cream of society was to be present. "And, Herr Professor," she said, "you will bring your cello, won't you?" "I am sorry, Madam," answered Grünfeld, "but my cello doesn't drink tea."

There are many Lieder singers in the world, yet the art of interpreting Lieder, that peculiar product of the German romantic era, does not seem to be flourishing. Think of the leading interpreters of the past, Stockhausen, Meschaert, Von zur Mühlen, Wüllner, Henschel, Lilli Lehmann, Sembrich, Schumann-Heink. They conjure up a great tradition which somehow should be strong enough to survive. But while some of those artists are still with us, they are almost never heard except by a few favored pupils; their successors are few and far to seek.

Gerhardt still sings in Europe, it is true; Julia Culp has retired to private life; and Therese Schnabel confines her art almost exclusively to teach-

ing. The romantic age has passed; is it possible that one of its modes of expression is passing, too?

It is true that Lieder singing is an essentially personal art; everyone must delve for himself into the meaning of that rich German poetry and rediscover the evanescent spirit which resides in the melodies and harmonies of Schubert and Schumann and Brahms and Wolf. Yet example will help, and there are certain fundamentals, technical and spiritual, which can, I am sure, be communicated.

One of my delights is the singing of a Schubert song cycle by Therese Schnabel, with Artur Schnabel at the piano. And after experiencing it, I have felt a strong conviction that romanticism is not a matter of period, but an attitude of mind which can, and has been, recreated by sheer art. The Schnabels conceive the German song to be a unity, an ensemble, of melody and harmony, of poetry and color, in which there could be no distinction between melody and "accompaniment," a conception of sentiment in which words and music actually become one.

It is a thousand pities that the Schnabels are almost never heard together these days. But both are prophets surrounded by their disciples, and it is to these disciples that we must look for the perpetuation of a very special personal art. When three years ago they performed virtually all the great works of Schubert for voice and piano in Berlin, it was a truly significant Schubert commemoration, and hundreds of students flocked to hear it and do homage. It was, perhaps, the crowning achievement of an almost unique artistic partnership.

That partnership goes back over twenty-five years, when Therese Behr, a new and effulgent German vocal star, first appeared with an incipient pianist on one platform in Königsberg. She had come from the Rhineland, he from Vienna; she had studied with the great Julius Stockhausen in Frankfurt, he with Leschetizky. Both had been "prodigies." From the moment they rehearsed together for the first time they had formed a bond, personal and artistic, which has endured ever since. They married in 1905.

Even as a schoolgirl Therese Behr had attracted attention with her phenomenal contralto voice, and she was sent first to Stockhausen, then to the Cologne Conservatory, where she studied with Prof. Schulz-Dornburg, and later to Berlin to study with Etelka Gerster. At twenty-two she made a sensational debut in Berlin and a meteoric rise to fame, becoming one of Germany's favorite Lieder singers. She appeared in oratorio, too, and as a mere beginner found herself in the company of Meschaert and similar celebrities as soloist. And for a few years she took part in an ensemble which made works like the Brahms *Liebesslieder* popular throughout Germany.

But all her life she remained true to the Lied, which in company with her husband and partner she cultivated with a love and understanding that conquered every difficulty. They were pioneers; not only all the cycles and all the known works of Schubert and the other masters, but the unrecognized and forgotten gems became part of their repertoire. If many a "rare" song of Schubert is heard nowadays, it is because the Schnabels "rediscovered" it. And they were never satisfied with mere "editions." They went back to the original texts and eliminated every corruption that had crept in through impious and careless hands.

For twenty-five years Therese Schnabel was a favorite in Germany, in Scandinavia, Holland, wherever German is best understood and German music most admired. That she never went to America is probably due to the fact that she literally could not be spared in Europe. For she is one of those rare artists to whom gain is nothing, duty everything—art the one and only purpose of life. Yet, except for the war, she might have ventured "across." As things are, America comes to her in her studio, where pupils of all nationalities sit at her feet.

CÉSAR SAERCHINGER.

Futile Fugues

Addison said, referring to opera about two hundred and fifty years ago:

"Long has a race of heroes fill'd the stage
That rant by note, and through the gamut rage;
In songs and airs express their martial fire,
Combat in trills, and in a fugue expire."

Our own opinion is that the average operatic vocalist would expire if he or she got entangled in a fugue. Fugues are so dangerous, in fact, that operatic composers avoid them.

WHAT MUSICIANS THINK OF RADIO

Exposing the Malefactors—Bribe-Takers and Other Dark Secrets of the Studios, the Metropolitan and Concert Halls—Are You a "Rip Van Winkle"?—Why an Eminent Author Did Not Speak—Will Henry Ford Go on the Air?—Hints for Speech-Makers—Toledo Captures a Dubious Honor

By ALFRED HUMAN

Letters and Questions should be addressed to the Radio Editor

AS we galloped along the broadcasting highways last week in our quest for more light we encountered a great number of musicians, grim and serious in their determination.

"And you," we would ask gently, "what do you think of radio?" in hopes of garnering a nugget or two of truth.

"Radio!" each musician would snort, "Radio!"

This being a refined family journal we withhold details of these conversations.

Anyhow, each artist would conclude his peroration with words to this effect:—"and that's what I think of the institution of broadcasting. Terrible! Awful!"

Each speaker seemed so indignant that we were alarmed that their fiery outburst would carry him off. Where would I be in such a case, with a brand new radio column on my hands?

At the end of the explosion would invariably follow these words, casual and off-hand-like: "I hear that Atwater is thinking of putting on a new series; the Saliva Cigar people are looking for a new conductor and a string quartet. Now if you know anybody who could get me a radio connection like that—"

That summarizes the musician's attitude toward radio.

We galloped on.

If you hear noises in Steinway Hall, Carnegie Hall or elsewhere late at night and early mornings the chances are that it is a new vocal trio rehearsing for radio, or a string quartet, or a whole, man-sized band. During the day you meet strange faces in the studio buildings, bound for some impromptu try-out place. He is the representative of the Empty Tooth Paste or the Gooftus Advertising Agency. If he thinks Anton Arnbruster, honor graduate of the Paris Conservatoire, Leipzig and Vienna, can play "I'm Thinking of You," the distinguished pianist may land a contract.

I happened in on one rehearsal last week. The audition was for the benefit of the artistic impresario of the Whiffles Catsup Company.

The pianist-drummer missed his cue and started a few bars after the quartet. Complications followed. The pianist was so nervous that he drove the singers to despair. You could cut the gloom with a knife. We slunk out, mumbling sympathy to the four downcast singers. As we left the catsup gentleman turned to me and smiled.

"Swell stuff, this act, eh? I'm taking them on now."

Of such is the kingdom of radio.

We hasten to report a discovery. About fees, presents, bribes, et al, in broadcasting. (You wouldn't dare print it! Very well, listen.)

Although we have dabbled in broadcasting for years, ever since we could stand on a highchair and lisp speeches into a microphone, we have heard about this mysterious racketeering in broadcasting.

We felt despondent for years about these rumors because we could never put our finger directly on the person who knew all about the crime and cry out, "J'accuse!" (In English, of course.)

Of course, I knew that this featured violinist was a speakeasy crony of the third assistant vice-president of Co-National; I knew that such a soprano appeared four nights a week because she was the in-law of a certain heavy stockholder; that Maestro X held his job because he was acquainted with this high official and, figuratively speaking, knew where the body was buried.

However, these were commonplaces and reflected no particular iniquity but merely the ordinary entanglements and cross-currents of professional life.

Where were the great malefactors of the radio? That question challenged me for a long time. By good fortune I ran plump into the guilty persons last week—not one, two of them.

Their tales were unfolded into our burning ears. It seems that the lady has been pursued for years by a great radio magnate. She rebuffed him, once while aboard his turbine yacht, again, I believe, while cruising in his cabin plane.

"Because I wouldn't accept his offers of marriage," said the lady, "I find the way barred to me forever on all the great broadcasting systems."

FORD MAY BROADCAST

If I can believe our scouts, Henry Ford will take to the air in the near future, that is, he will sponsor programs in the hopes of catching up with Chevrolet and Plymouth. Presumably the Ford offerings will consist of "skits and music." We are cautiously quoting our informants.

Mr. Ford is a few years late, but we trust he will make up for his tardiness by giving us bumpless, squeakless trips on the air. Ford is supposed to have sketched his first automobile on the back of a sheet of music-paper. Just what he was doing with that music-paper in his possession I have never been able to discover.

A. H.

art . . .

As we mused over these two tales we thought of our little black note-book, into which we have recorded strange facts musical and otherwise for many years.

We found that this very lady pursued by the radio prince had met with disastrous adventures in the Metropolitan some years ago. When she rejected the leading conductor of the French repertoire and also the chief property-man and wig-maker, she found herself out in the cold.

"The Metropolitan is close to me forever because I refused" etc., reads my old note-book.

We discovered that the male victim of the radio bribe man had reported his Metropolitan experiences to music editors in ante-broadcasting days.

He had been approached by such a person and advised that he could find a leading place the following season if he would pay \$5,000 to Conductor Malokeo who would in turn hand fifty per cent over to the assistant electrician.

Mr. Gatti was to receive as his share of the swag one set of Mascagni's Lodaletta phonograph records and five new safety-razor blades.

Billy Guard had to have his palm crossed with a flute and a box of snuff, and the contract for prime roles would be delivered signed and sealed.

"I refused to pay these bribes and there-

(Continued on page 57)



~GO ABROAD—GET A COMPLETE REST, AND DON'T SING A NOTE IN PUBLIC!



~ABOARD SHIP—ASKED TO SING AT CHARITY CONCERT FOR SEASICK CABIN BOYS~



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~BRUSSELS~ BEGGED TO AID HOME FOR BELGIAN POLICE DOG ORPHANS~



~LUCERNE~ IMPELORED TO BOOST BURIAL FUND FOR FALLEN MOUNTAIN GUIDES~



~NAPLES~ SINGS FASCIST HYMN TO AID BLACK SHIRT FACTORIES STRIKERS~



~ABOARD RETURNING SHIP~ PERFORMS TO HELP BUILD HOME FOR AGED SHIP PETS~



~HOME, WORN TO FRAZZLE TO TAKE UP NEW SEASON'S CONCERT TOURS~

THE CONCERT ARTIST'S RESTFUL VACATION ABROAD

I See That

May Barron has returned from a series of operatic appearances in Mexico City and Guadalajara, Mex.

Edward E. Treumann will open a branch of his New York studios in Mount Vernon.

Houghton-Mifflin Company have just published a biography of Jenny Lind.

The Manhattan Symphony Orchestra will give ten Sunday evening concerts at the new Waldorf-Astoria Hotel.

Carnegie Hall now has an attractive lounge adjoining the main auditorium.

There are openings for a few tenors and contraltos in the chorus of the Society of the Friends of Music.

Handel's Rodelinda will be given in New York at the Martin Beck Theater on November 1.

Maria Carreras has returned to the American concert stage after three years' absence.

The New York Light Opera Guild offers debuts for American singers.

Arthur Hartmann will remain in Woodstock until his health is entirely restored.

Paul Eisler is to inaugurate an ensemble course for operatic aspirants.

Edwin Franko Goldman is developing a permanent band center in New York.

Gena Branscombe is director of the choral group of the American Woman's Association.

Rosa Ponselle sails for home on the Ile de France September 29.

Doris Doe will make her debut with the

Metropolitan Opera Company next February.

The Rubinstein Club will hold an autumnal breakfast on October 3.

Mischa Elman will not return to America from Europe until after Christmas.

The Don Cossack Russian Male Chorus is booked for 110 concerts during its American tour.

Adelaide Gescheidt has returned from a two months' holiday and reopened her New York studio.

Cesar Thomson died suddenly at Bissone on Lake Lugano.

Frances Nash, after several years of concertizing abroad, will appear as piano soloist with the Cincinnati Orchestra October 2 and 4.

The twenty-first national biennial convention of Sigma Alpha Iota was attended by 350 delegates.

Ted Shawn and his ensemble will begin their American tour on November 16.

Dr. John Thompson will conduct classes in modern piano teaching in Cleveland, Philadelphia, Newark and Boston.

The American Legion Male Chorus of Syracuse is the official glee club of the department of New York for 1931.

Paul Althouse is an "all-year-round tenor." The chorus of the Schola Cantorum has begun rehearsals for this season's programs.

Lily Pons has completely recovered from her recent indisposition.

Eva Jankus, dramatic soprano, has returned to America after eight years of study and concertizing abroad.

Among composers who have dedicated compositions to Szigeti are Ysaye, Busoni, Achron, Alexander Tansman, Sir Hamilton Harty, Casella, Bloch and Templeton Strong.

Irma Swift will again conduct courses at Hunter College this season.

The School of Musicianship announces the establishment of a Song Festival Society. Gertrude Evans succeeds Hazel E. Ritchey as National President of Sigma Alpha Iota fraternity.

Ruth St. Denis will devote the greater part of this season to lecture-recitals.

Sousa has dedicated his new march, Northern Pines March, to the National High School Camp at Interlochen.

Yolanda Greco will lead the New York Ensemble of fourteen harps in programs of classical transcriptions.

George H. Gartin believes that the pipe organs in the public schools are inefficient.

Bruno Walter probably will succeed Franz Schalk as director of the Vienna Opera.

Tobis is presenting the American premiere at the Vanderbilt Theater of a number of Continental motion pictures.

Menuhin was operated on successfully for appendicitis.

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Ruth St. Denis to Devote Greater Part of Season to Lecture Recitals

An announcement made by her manager, Edward W. Lowrey, is that Ruth St. Denis will give over a good part of the coming season to a new form of endeavor,—that of the lecture recital. During the period when Miss St. Denis toured this country with Ted Shawn and their Denishawn Dancers, there were many occasions when she was called upon to address club members and student bodies of leading educational institutions. At last she has acceded to the many requests that she devote a season to lectures together with a group of dances.

The project already brought Miss St. Denis a dozen such engagements within the metropolitan area of New York. These include three of the most important lecture courses in the city,—the Friday evening series of the League for Political Education at Town Hall, the Institute of Arts and Sciences at Columbia University and the Brooklyn Institute of Arts and Sciences. Other nearby bookings include the Woman's Club of Englewood, N. J., the Woman's Club of Orange, N. J., the Teachers' Association of Jersey City, N. J., the Columbia University Club, New York, the Civic League of Somerville, N. J., dates in Westchester and on Long Island.

Miss St. Denis gives a choice of three subjects—The Future of the Dance in America, The Community Art Studio and The Philosophy and Dance of the Orient. They hold interest for every type of club and club member—those who are interested in the dance primarily, those whose aims are directly concerned with the fostering of the artistic development of their community, those to whom the lure of travel in distant lands is irresistible and those who are anxious to learn something of the history of the oldest of the arts.

From present indications the favorite among these three topics is The Future of the Dance in America. As planned it will include a brief résumé of the dance during the past twenty-five years, from the time when Ruth St. Denis and Isadora Duncan first appeared. In turn, the influence of the Russian Ballet, the modern German move-

ment and the present day trend among the younger American dancers, will be touched upon. Acting in the capacity of a prophetess, Miss St. Denis will give her ideas concerning the future of the dance in this country, telling why America is now the creative dance center and giving a vision of what she feels should be the trend and goal of the dance of the future, together with her own plan for the creation of an American Ballet, which will be as distinctive, as representative and as characteristic of the land of its origin as was the famous Ballet Russe.

Second in popularity is The Philosophy and Dance of the Orient. No other portions of the globe possess the mystery which still enshrouds the countries of the Far East. With civilizations, religions, philosophies and dance forms pre-dating ours, their lore is almost inexhaustible. Into their many sided histories Miss St. Denis has delved tirelessly, not only through years of study, but from first hand experience. Furthermore, she has long been acknowledged as the greatest exponent of the dances of the East, at first in Europe and America, and finally in the Orient itself, where she made a tour in 1925-26.

There has never been a time in the history of the world when the dance held the pre-eminent place that it does today. Therefore it is most timely that Miss St. Denis should make her advent in this new field and give to the public the benefit of her years of experience and intensive study.

The group of dances, which will follow each lecture, will illustrate the subject. The employment of authentic costumes will enhance the effect.

Mischa Mischakoff at Chautauqua

Mischa Mischakoff, concertmaster of the Chicago Symphony Orchestra, has completed a summer session at Chautauqua Institution at Chautauqua, N. Y. He is



MISCHA MISCHAKOFF

concertmaster of the symphony orchestra there, head of the violin department, and leads a string quartet which has given chamber music concerts at Chautauqua for a number of years under the auspices of the Chautauqua Chamber Music Society. Mischakoff appeared as soloist with the orchestra in the Saint-Saëns B minor Concerto.

The five concerts which Mischakoff's quartet gave were well attended and that the interest in chamber music has grown so much in the last few years at Chautauqua is due to his work in this field. In addition to his activities as soloist and quartet player he has a large class of pupils who come to study with him during this summer session.

Mischakoff has returned to Chicago to resume his duties as concertmaster of the Chicago Symphony, to continue his quartet work and begin his teaching at the American Conservatory of Music.

Doris Doe's Metropolitan Debut in February

Doris Doe, American contralto, who recently became a member of the Metropolitan Opera Company, returned September 14 from two and a half years singing and studying in Europe. Immediately on her arrival in New York Miss Doe left for Washington to attend the funeral of her aviator brother-in-law, Eugene C. Batten, killed in a crash.

While abroad Miss Doe substituted in Paris and Monte Carlo concerts for Elisabeth Schumann, and just before sailing she sang at the opening of the American Church in Paris. The concert was broadcast to America. Miss Doe was engaged by Gatti-Casazza for the Metropolitan after he heard her sing in Milan last spring. She will make her debut with his forces in February, probably as Erda. The contralto is coaching repertoire with Artur Bodanzky.

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Sigma Alpha Iota Biennial Convention

(Continued from page 31)

Margaret Shekell, soprano, representing Alpha, accompanied by Marian Hutchinson; Ruth Ryan Tallman, pianist, Eta Province; Ruth Sterling Devin, soprano, Beta Province, accompanied by Dorothy Bartholomew; Ellen Lambert, contralto, Zeta Province, accompanied by Helen Trombla; Freda Longfield, violinist, Zeta Province, accompanied by Gladys Schnorf; Lois Hood, soprano, Beta Province, accompanied by Gudrun Ylvisaker; and Berenice Voile, pianist, Gamma Province.

The second day, Epsilon Province gave a luncheon at the Minnikahda Club with



GERTRUDE EVANS

The successor of Hazel E. Ritchey as National President

Gladys Wilson presiding. Following the afternoon session a recital was given by the following members of Epsilon Province: Marvly Larson, vocalist of Phi; Bernardine Courtney, pianist of Sigma Sigma; and Grayce Lindgren, vocalist of Phi.

The culmination of the social events was the formal banquet held in the Flame Room of the hotel, with Mae Sheppard Saunders presiding. Special honor was given Hazel Ritchey and the toast list included a tribute written by Winifred Quinlan and one by Walters of Occidental College. Short talks were also given by Nora Crane Hunt, one of the seven founders; Helen Olin Roberts, national secretary; Mildred Odelle Sale, national editor; and Edna Hebel Geimer, national treasurer.

Following the speeches, the seven provinces presented a clever stunt program. The prize for the best of these was awarded Gamma Province. The prizes for the best chapter reports were awarded as follows: the Hazel Ritchey Cup and fifty dollars to Sigma Tau, Marion Wright, president, located at the University of Southern California College of Music at Los Angeles; and a prize of fifty dollars to Zeta Chapter, Ann Hunter, president, located at Indiana School of Music, Indianapolis.

The last day at the close of the business session, a sightseeing trip followed a visit to the MacPhail School, and luncheon was served at the Lafayette Club, Lake Minnetonka, with Zeta Mu Chapter as hostess. Mrs. Godfrey, patroness member, received the guests and Mildred Snedrud entertained with Indian songs in costume. After the sightseeing trip tea was served in Wallace Hall of Macalester College with Chi Chapter as hostess.

Many progressive features were discussed

and adopted at the business sessions. These included a definitely outlined program which will be of practical and inspirational assistance to members, and will enable Sigma Alpha Iota to more effectively aid in the advancement of music in America. It was also voted to cooperate with the National Federation of Music Clubs in American Music, in their protest against the jazzing of the classics.

As a memorial to Miss Ritchey, the student aid fund, founded and fostered by her, was renamed the Hazel Ritchey Memorial Fund for Student Aid, and all contributions for memorial will be given to this fund. The first contribution was money which had been set aside as a prize for the best chapter display at this convention. This was turned into the fund by unanimous vote. L. J. Balfour, one of the official jewelers of the fraternity, presented a bronze tablet of Miss Ritchey to the fraternity, which was unveiled during one of the business meetings. The convention was changed from biennial to triennial, and the next one will be held in Denver, Colo., in 1934.

The new national officers elected were: president, Gertrude Evans; first vice-president, Winifred Quinlan; second vice-president, Mae Sheppard Saunders; secretary, Helen Olin Roberts; treasurer, Edna Hebel Geimer; chaplain, Alma Sandquist Blegen; editor, Mildred Odelle Sale. Other members of the National Executive Board are: Gertrude Clark, Maud Batty, Nina Knapp, Gladys Wilson, Helen Lewis Bocquin, and Hazel Pomeroy Card, who has been ap-

pointed to succeed Gertrude Evans as president of Eta Province.

Miss Evans, the new head of the fraternity, was graduated from Ithaca College, Ithaca, N. Y., and is now a member of the administrative staff there. She has been actively associated with Sigma Alpha Iota for the past eleven years. The national executive office will be removed from Lincoln, Neb., to Oklahoma City and will be in charge of Mildred Sale. The office of the national president will be at Ithaca. E. H.

Concert Management Annie Friedberg Announces Recitals

Artists under the management of Annie Friedberg who will give recitals in Town Hall, New York, this season include: Fay Ferguson, pianist, October 12; Florence Lefert, soprano, November 1; Edgar Shelton, pianist, November 9; Rosa Low, soprano, November 25; Bruce Simonds, pianist, December 5; Ralph Wolfe, pianist, December 12; Myra Hess, pianist, January 9; Harold Samuel, pianist, January 13; Yelley d'Aranyi, violinist, January 27; Budapest String Quartet, January 28; Adele Epstein, soprano, February 17. Dates will be announced later for the concerts of Grete Stueckgold, soprano of the Metropolitan Opera Company; Gertrude Wieder, contralto; Frank Mannheimer, pianist; Mina Hager, contralto; Judith Litante, soprano, and Myra Hess and Yelley d'Aranyi in joint recital.

Baroness von Klenner's Chautauqua Season

Ten teachers of voice spent six weeks at Point Chautauqua, N. Y., studying with Mme. vonKlenner the ideas based on the old Garcia principles of voice production and obtaining lists of new songs of merit.

Berenice Allaire, her coloratura soprano winner of both the New York and District Contests, accompanied Mme. von Klenner to San Francisco to attend the Biennial Convention of Music Clubs. On their return journey they stopped at Salt Lake City, where Miss Allaire gave private recitals, a concert and a radio recital.

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Paul Eisler in New York

Paul Eisler has returned from a vacation spent in Maine and Vermont to resume his work at his new studios in Steinway Hall. Before leaving New York Mr. Eisler conducted two radio symphonic concerts for the Music of Ages series which were broadcast over the NBC. Following this he went to Cleveland to conduct operatic performances at the summer opera season at the new stadium in that city. The works especially assigned to him were Meistersinger and The Bartered Bride. There, not alone the local critics spoke enthusiastically of his work, but Pitts Sanborn, New York critic, said of him: "The act from The Bartered Bride was bound to make a special appeal. Paul Eisler



PAUL EISLER

conducted with understanding and sympathy. Under his lead the vivacious overture sped and flashed like quicksilver. Mr. Eisler likewise led the excerpt from Meistersinger." The Cleveland Plain Dealer stated: "The last act of The Bartered Bride, indisputably the high spot of the evening, was given a capable rendition at Paul Eisler's hands, with fine results." And the Cleveland Press: "Paul Eisler conducted in masterly fashion both Bartered Bride and Meistersinger." Mr. Eisler has had a long association with the Metropolitan Opera Company and Friends of Music in the capacity of assistant conductor, and has also been connected in the past with the former National Symphony and Stadium Concerts. He has produced such singers for the Metropolitan as Marion Telva, Marie Tiffany and Dreda Aves. Conducting a few years ago the Municipal Light Opera Company in Atlanta he was instrumental in placing Dudley Marvick, Carl Schenk (now manager of the program department of the Columbia Broadcasting Company) and Ethel and Charlotte Wright with it. Many of the great artists such as Mmes. Jeritza, Farrar, Bori, Branzell, Telva, Easton, Hempel have coached their concert programs and opera repertory with Mr. Eisler for many years. Because of his long experience with the Metropolitan Opera, Mr. Eisler is eminently fitted to give teachers and accompanists the true tradition of all operas and classic songs. This year Mr. Eisler will inaugurate an ensemble course for operatic aspirants.

Rubinstein Breakfast October 3
The Rubinstein Club of New York, Mrs. William Rogers Chapman, president, will give an Autumnal Breakfast, October 3, to open the New Waldorf-Astoria. The entire ballroom will be used, and more than 2,000 reservations have already been made. No more tickets will be sold, as the event is oversubscribed. Among the New York clubs who have taken tables, with their presidents as hostesses, are the Electric Club, the Chaminade Club, the Harlem Philharmonic Society, the MacDowell Club, the Biltmore Matinee, the Rainy Day Club, the Shut-in Society (New York State Branch), Drama Study, the Sorosis Fellowship Club Auxiliary, the Samaritan Hospital Auxiliary, Ohio Chapter of the D. A. R., Music Committee of the City Federation.

Romani Pupil Earns Favor
Myron B. Ehrlich, baritone and a student of Romano Romani for the past five years, has been giving a series of recitals over stations WMCA and WPCB.

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Chicago Notes

(Continued from page 5)

HELEN WOLVERTON OPENS STUDIO

Helen Wolverson, vocal teacher, coach and accompanist, for twelve years assistant to Herbert Witherspoon, both in his New York and Chicago studios, has opened her own private studio on East Oak Street and anticipates a large class.

SENECA HOTEL SALON RECITAL

Those appearing at the Salon Recital at the Seneca Hotel on September 18 were Mary Bronaryzk, soprano, and Alexander Aster, pianist-accompanist. As it has been the custom at these Friday evening recitals to have a foreign consul as guest of honor, Titus Zbyszewski, Consul General of Poland, was present and talked on Polish Arts, Government and the World's Fair. The first half of these programs are broadcast by WGN.

AMERICAN CONSERVATORY NOTES

Edoardo Sacerdote, of the voice faculty, announces the evening of September 29 as the date for the contest (all voices) for opera class scholarships.

Elsa Hottinger, former student of the voice faculty, has recently returned to Europe where she will sing in opera throughout the season at the Municipal Theater of Strasbourg.

Mabel Roberts Walker, contralto, and former student of John T. Read, appears

in recital in the Civic Theater on September 27.

Earl Wilkie, baritone, member of the Edoardo Sacerdote Opera Class, has been engaged as soloist at station WGN, Chicago Tribune.

Ruth Svedberg, soprano, student of H. Wm. Nordin, of the voice faculty of the American Conservatory, returned recently from a tour of the Middle West with the Chicago Covenant Choir.

Dora Lyon, Bachelor of Music 1930, former pupil of Karleton Hackett, has been re-engaged as instructor of voice at Miami University, Oxford, O.

Gordon Sutherland, Master of Music 1931, former pupil of Allen Spencer, has been engaged as member of the piano faculty of Pomona College, Claremont, Calif.

Marjorie Orton, Bachelor of Music 1930, former pupil of Henriot Levy, is a member of the piano faculty of Loskamp Conservatory, Billings Polytechnic Institute, Billings, Montana.

Harold King, Bachelor of Music 1931, has been engaged as instructor of violin at the Southwestern State Teachers College, Springfield, Mo.

Opal Moore, Master of Music 1931, pupil of Charles J. Haake, is director of the department of Music at Cottey College, Nevada, Mo.

Evelyn Oakes, Bachelor of Music Education, 1931, has been engaged as supervisor of music in the high school and grades at Ashland, Kan.

CHICAGO MUSICAL COLLEGE BEGINS SEASON

The sixty-sixth school year opened with more than the usual eclat when the faculty and students initial party took place, September 19, in the Little Theater of the College Building.

Karl McGuire, pupil of Lillian Powers and member of the Moody Bible Institute faculty, played September 17, at the faculty recital and annual reception at the opening of their school.

Edward Collins, of the faculty, assisted by his pupil, Ruth Dresser, will give a two-piano recital at Wheaton, Ill., on October 9.

Rudolph Ganz is again engaged in teaching his many students after spending the summer in Switzerland.

Leonora Padilla, of Colorado, was the guest of Elena Crivella, Punxsutawney, Penn., during the summer. Among the events that transpired during this visit was the appearance of these two Chicago Musical College students who entertained the Kiwanis Club at Dubois, Penn., in August. Miss Crivella is studying piano under the direction of Rudolph Ganz, and Miss Padilla is a student of Vernon Williams.

Vernon Williams' student, Virgil Orcutt, sang the role of Mephistopheles in Faust during the summer while at his home in Hannibal, Mo. Beulah Hollingsworth, also a pupil of Mr. Williams, appeared in a concert on August 22 on a program sponsored by the Lions Club of Orlando, Fla. On August 27, accompanied by the Coco-Cola Orchestra, Miss Hollingsworth was soloist at the Coco-Cola hour from station WSUN, St. Petersburg, Fla. Miss Hollingsworth was also soloist at the First Baptist Church, and First Presbyterian Church, Arcadia, Fla., during July and August.

Dorabelle Hoadley, Benton Harbor, Mich., a pupil of Mme. Blanche Barbot and member of the Albany Park Presbyterian Choir in Chicago, gave two concerts this summer.

The Choral Club under the direction of Mme. Barbot held its first meeting, September 16. Plans are already being made for concerts.

JEANNETTE COX.

Mme. Dambmann in New York

Emma A. Dambmann, who has been in Westerly, R. I., will resume musical activities and vocal teaching at her New York studio, October 12.

Song Festival Society Organized by the School of Musicianship

Anna E. Ziegler, president of the School of Musicianship for Singers, announces the establishment of The Song Festival Society, auditions Wednesdays by appointment, with monthly concerts at which active members will have opportunity to appear. An important branch of the school is the formation of ensembles for opera scenes. The scientific voice course given by Mme. Ziegler last month covered all the essentials of singing. Teachers presented their students, there

Tax on Italianized Names

MILAN.—All foreign operatic artists using an Italianized name while singing in Italy, are to be obliged in the future to pay a tax—not to the government, but to Verdi's Home of Repose for Aged Musicians. D. F. S.

were conferences between sessions, and auditions followed completion of the course. Mme. Ziegler spent the summer at Woodstock-in-the-Catskills, N. Y.

Middle Western Tour for Sharlow

Myrna Sharlow, soprano of the Metropolitan Opera Company, who during July and August sang with the Cincinnati Opera, will inaugurate her season with concerts in the middle west. The tour begins October 6 in Kentucky, Miss Sharlow's home state, and appearances follow in Godfrey, Ill., and in Ohio. During this tour the soprano plans to travel by motor as a more convenient means of transportation and in order to return to New York in time for rehearsals at the Metropolitan. Miss Sharlow is an expert driver, and last year drove her car to California to fulfill summer engagements.

New School of Social Research to Offer Lectures and Concerts

Lectures on the Value of Music, by Charles Seeger, Jr., and the Appreciation of Modern Music and Comparison of Musical Systems of the World by Henry Cowell, are included in the series to be offered by the New School of Social Research in New York during the coming season. A series of concerts will also be offered in conjunction with the lectures. The artists and dates will be announced later.

Crooks to Sing in Springfield, Mass.

While he is touring New England territory the first of the year, Richard Crooks will give a recital in Springfield, Mass., on January 11. The previous day Hartford, Conn., will hear the tenor.

Recitals for Sebel and Reimherr

Among the recitals scheduled for October are those of Frances Sebel, soprano, at Carnegie Hall, New York, on Sunday evening, October 4, and George Reimherr, tenor, at Town Hall, New York, Wednesday evening, October 21.

Mary Lewis Married

Mary Lewis was married on September 19 to Robert L. Hague, vice-president of the Standard Oil Company and director of the United States Shipping Lines. The ceremony was performed "somewhere in Maine."

CIVIC CONCERT SERVICE ACTIVITIES

Coe Glade Begins Concert Tour

Coe Glade, who has been resting in Chicago a few days prior to her autumn concert tour, will make her first appearance of the season at White Sulphur Springs, Va., on September 23. She will visit fifteen cities before returning to this city for her season with the Chicago Civic Opera.

The diva's spring concert tour, following the tour of the Chicago Opera, will include thirty-five performances, a total of fifty recitals for the season.

Joseph Mc Griff Recovering

Joseph McGriff, field representative of the Civic Concert Service, Inc., and active in the cause of Civic Music Association, is convalescing from his recent illness at the New York home of his sister, Cyrena Van Gordon of the Chicago Civic Opera, and expects to resume his activities in the near future.

Civic Concert Radio Series

The Civic Concert Service, Inc., will pre-

sent Coe Glade, young star of the Chicago Civic Opera at their regular radio broadcast hour, six o'clock Central Standard Time, September 26, over the NBC network. The singer will be assisted by an orchestra under the direction of Josef Koestner, and Edward Moore, music critic of the Chicago Tribune, will speak.

Paul Kochanski to Open St. Paul Civic Music Season

Paul Kochanski, violinist, will open the first season of the St. Paul Civic Music Association on October 28. Other artists to be presented include "The Blue Bird" Company, November 25; Josef and Rosina Lhevinne in two piano recital, January 14; Dusolina Giannini, March 17; and John Charles Thomas, date to be announced.

The Association is nationally affiliated with the two hundred twenty-five other Civic Music Associations in the United States, and is established according to the plan originated by Dena E. Harshbarger, president of the Civic Concert Service, Inc.

Local officers are as follows: Arthur M. Nelson, president; Mrs. D. A. Mudge, secretary; and D. C. Sheppard, treasurer. Membership for the first season is 1,700. Concerts will be held in the Municipal Auditorium.

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Doris Kenyon Returns

(Continued from page 30)

by him from a frieze. He completed it by harmonizing it."

When I asked if she had found any interesting folk songs through her own research she said that she had been particularly successful with Hungarian melodies. Although she did not go to Spain and Turkey, she found some songs from those countries in France.

Never having had the experience of searching for the unusual material, Mrs. Sills has been looking for, I was wondering how she went about the process of securing it. As if divining my thoughts, she said: "I simply asked everybody I met if they knew where I could find the songs I wanted. Once it becomes known that someone is looking for something of that nature, you would be surprised how anxious people are to tell you what they know." I could not help thinking that perhaps this delightful person is especially fortunate because she is most alluring. My fear that she might think I was too presumptuous made me refrain from expressing the idea.

I asked Mrs. Sills about the concerts she gave. The first was given in Munich, at Guilbert's suggestion, though it followed six weeks of steady work with Miss Major in Mondsee. Mrs. Sills was enthusiastic about Miss Major, whose work she was already familiar with, having had lessons with her when the teacher visited California last year prior to returning to Austria to resume her work at the American Conservatory. "I felt very proud of my concert in Munich," Mrs. Sills frankly said, "for I was a stranger there. I hardly knew the language and my work was unknown, except for what had been told the people through advertising. But what a generous hearted people they are! During the entire performance they welcomed me with cheers and after I was through they insisted and insisted that I add some extras, but I never do that, so in desperation I said a few words to them in English."

To corroborate Mrs. Sills' statement that her concert in Munich was well received, I quote from one of the many press criticisms which favorably commented on the event; it is from the Munich Staats Zeitung:

"... She sang in German, English, Hungarian, Russian, Japanese, French and Italian with a very agreeable and fully resonant voice, capable of the necessary modulations for the needed soulful expression of her programs. But the astounding linguistic ability and the excellent impressive presentation of the songs only showed two sides of Miss Kenyon's art, to which must be added the miraculous changes of her face, costumes, mime and expression. For Doris Kenyon does not offer merely simple concert singing but small, vital and charming monoscenes in which she develops so much genuine possession of art, that it would not be necessary for her to look as radiant as she does to win the happy plaudits of her hearers, who at the same time were her spectators."

Her second appearance was in Baden-Baden, where her audience was made up of smart English people, Austrians and Germans. "Yes, the concert was a success," she said, frankly, "but not as howling a one as at Munich; you know how that class of people are—too conservative to make a fuss over anything, although I can honestly say that my performance was a better one than that in Munich. I was not nearly so nervous."

On her way back to Paris, Mrs. Sills toured through the battlefields, something which made a lasting impression on her, she said, and then she took sufficient time to just loaf a bit during which she shopped, played tennis and did just what her moods dictated. When I asked her if she intended returning for a European concert tour she seemed undecided: "The field is open for my work," she said, "but it is a terrific undertaking because of the traveling. I have so many costume trunks it involves heavy expense, for, as you well know, baggage is handled very differently in Europe than in the United States. But I should love to do it and I may yet."

Mrs. Sills was leaving that very night of the day I saw her to go back to the part of the world she loves best, California. There she is going to work out many plans, for she has pictures to make, a concert tour beginning in November and the participation in Charles Wagner's Opera Comique season. M. T.

Raymond Baumann Reopening Studio October 1

Raymond Baumann, pianist and pedagogue, has been at Siasconset, Mass., during the spring and summer teaching. Mr. Baumann is music director of the School of Opinion, which was affiliated recently with the Town Hall League for Political Education. A chapter from his book, Problems of the Modern Piano Teacher, an Attempt at Their Solution, was published in the Musical Courier recently. He resumes teaching in New York on October 1.

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THE HISTORY OF THE ART OF SINGING

(Continued from page 10)



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pand the voice or emphasize the words. The vocal poise was kept under all conditions. The Italian vowels to be used were "planted" to sound clearly, their quality being individual according to the natural harmonic sound of each voice. They were emitted by a light movement of the fauces (pillars of the throat) and sustained by the natural strength of the chest, and not by tightening or stretching the throat. An exercise given to aid the correct throat action for the vowels, was passed from one to another of the Italian vowel sounds, taking care that the outer mouth position did not change and that the necessary changes were made by the tongue and throat.

The consonants never changed the poise of the vowels, bringing into play the lips and facial muscles rather than the lower jaw. Such consonants as P and B were never given with too much impulse from the chest, but by the action of the lips. "L," "in," and "r" required only a light dropping of the tongue at the tip. This made possible a quick, easy pronunciation that did not disturb the position of the vowel sounds, or impede the action of the breath. It was called "Fior di Labbra."

Although the various vowels were studied early, words were not sung until many other phases of the art were mastered. Chief among these was a perfect intonation by having successfully united the two registers of the voice.

I realize the delicacy of broaching upon this much discussed problem, but the registers may be viewed from two angles, the scientific and the artistic. The scientific view is that which has to do with Manuel Garcia's little invention, the laryngoscope, and may include as well as correct changes, all sorts of "break" actions of the vocal chords, a woman's use of the masculine tone for her low notes, a tenor using a female voice for his upper notes and one singing without proper breath support (an unnatural change due to the false position of the vocal apparatus while under examination).

In that statistics by famous specialists have proven that ninety-nine out of a hundred professional singers believe themselves to be doing something which the laryngoscope proves they are not doing, perhaps the ancients were just as well off without scientific knowledge of the workings of the voice box. The greatest voices the world has ever known were trained when masters still believed Aristotle, who considered that the tone depended upon the amount of the opening of the larynx box. This theory was "proven" in the 19th century by Dodart and not until much later was a theory advanced by Ferrein which held that the vocal chords themselves came together and vibrated.

To the ancients, neither the lowest masculine tones of the female voice nor, the extreme high notes of the tenor were considered under the subject of registers, but were taken to be effects of art and a result of the training of the center of the voice and the union of its registers. Nearly every voice, taken in its natural condition, was made up of two registers, the natural, or speaking voice, and the feigned voice. The natural register was used in speaking and included the lower octave of the voice. This was often called the chest register because the voice is given off frankly by the chest and contains chest vibrations. The feigned voice was often called the head register because of the resonance felt in the head. It was sometimes spoken of as falsetto, not, however, to be confused with the modern usage of this term to mean a man's singing in a female voice. The feigned voice was the voice used in laughter, tears, and in intensely emotional utterances. The natural voice came clear and brilliant, whereas the feigned voice, in its lower notes was soft, but gained in brilliancy as it ascended the scale.

To ascertain the limits of the natural voice the pupil was told to sing up the scale from G on the second line to B on the third. These notes usually came out clearly and without fatigue. If, however, he continued to ascend using the same mechanism, D on the fourth line was emitted only with labor. This was nothing other than the change of the voice which had arrived at the limits of its first register and upon entering the second in the same manner of singing found itself, by necessity, weaker.

The natural voice is not equally strong in all persons and in many cases reaches to only Bb. The two registers are rarely united by nature and the first step in uniting them was to find out which of the two was the stronger. If last notes of the chest voice were held back and sung in a sweet soft manner, to induce the feigned voice, the quality of the upper voice was insisted upon until there was no longer a break between these two qualities. To discover and reinforce the feigned voice was usually considered a difficult task and both master and pupil were warned never to lose hope, but to seek the "hostile chord" with all their might.

If, on the other hand, the feigned voice was stronger than the natural voice, the

upper notes being clear and strong, and the tendency was to sing down the scale in this same manner, growing weak at the bottom, the lower voice was strengthened by emitting the vowels, firmly.

Until the registers were united and their junction not able to be detected, no exercises were given other than the simplest intonations. For until every separate note through the entire extension was graduated and united to the notes nearest it no union of the registers could be accomplished, for the union depended upon the graduation of each note. Time and the strengthening of the chest were indispensable in this stuff.

During this period of study great care was taken in the correction of all defective positions of the mouth, especially that of a false opening. The pupil was warned to open his mouth according to rule and not merely his own inclination. And it was considered of utmost importance that the correct position be insisted upon, as the clarity of the voice and fineness of its expression depended upon it. To the contrary an incorrect position cultivated had vocal habits which were later difficult to correct. If the mouth were too open, the lips pushed out or the teeth too near together, the air column could do nothing but go against the soft palate, and should this be lowered, went into the nasal passage and the singer would take on the "odious habit" of singing in the nose. The mouth was considered as the master director and regulator and in whatever position the mouth was formed in just that manner the voice was resonated.

In the correction of defects, exercises were taken mezza voce, as being the only means of stabilizing the voice. Full voice was permitted only after there remained no trace of defect. The greatest of all errors was forcing the voice.

Voices were treated according to type. A voice strong by nature, but crude and strident, had only to achieve a pure and pleasing quality. The vocalizzi were made to pass

from the low to the middle voice, where mixed and finally united with the high voice. The union of these was not allowed to make a break anywhere for it was never hoped to attain quietness and ease if this rule was not abided by. Another type quality that was carefully trained was the weak voice limited in register. For this voice to sing fortissimo was only to take away what little strength it possessed, for the chest not being strong enough to support fatigue, the voice could only grow weaker. Great patience and time were required and every exercise given for strengthening this chest, milder remedies being sought, rather than violent ones; solfeggi composed of slow movements within easy range being most satisfactory.

A third type of voice was that of the thin voice, weak throughout its lower register but having rich high notes. This voice was made to seek greater body in the low notes and as this was acquired extension was added but only to the degree that the higher notes were of a quality that could mix with the lower. This voice was allowed to grow to the sonorous, free from defect and spoken out with a round majestic pronunciation until it did away with the weak puerile kind of pronunciation that is manifested in such a voice.

The attacks of notes were taken very seriously. Never were they slurred up to, nor aspirated, nor given with too much force. That the note arrive on pitch was not sufficient; it had to be "intoned," the breath being "expressed" by the larynx upon the correct pitch. This was studied in conjunction with the intake of the breath which preceded and was called by the ancients "chest strength." This may be explained as that sort of power which has not so much to do with the chest muscles themselves but of the lungs in their capacity to inhale and exhale, and partook of the emotional sentiment of singing itself. It gave the natural co-ordination existing between the lungs and the vocal chords.

It is very interesting to note that in all books written by the old masters, the expression to tire the voice is rarely used, but

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repeatedly advice is given not to tire the chest. This is significant and shows that in their manner of sustaining the voice, the burden fell upon the breath and not upon the vocal chords. (The key to the ancient art is surely contained in this and proof may be seen in examining the portraits of all the old singers who without exception possessed a most extraordinary chest development.)

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(To be continued)

Steel Pier Grand Opera Company Presents American Work

Harling's Light From St. Agnes, in Double Bill With Cavalleria Rusticana, Closes Season

ATLANTIC CITY, N. J.—The Steel Pier Grand Opera Company, Jules Falk, director, culminated its summer performances, September 13, with a presentation of an American work, W. Franke Harling's one-act lyric tragedy, A Light from St. Agnes. This was the eastern premiere of the opera, which was given for the first time in 1925 by the Chicago Opera Company.

The libretto is taken from a play written and acted some twenty-five years ago by Minnie Maddern Fiske. The story concerns two women in a Louisiana Creole village. One, the wealthy and pious Agnes Devereaux, has built a chapel to her patron saint and devoted her life to good works. The other is 'Toinette, beautiful and profligate. When Agnes dies she bequeaths a crucifix to 'Toinette, which is delivered by Pere Bertrand, the parish priest. He tells 'Toinette that Agnes loved and prayed for her, but the courtesan is unmoved. As the priest leaves, 'Toinette's lover, Michel, comes in drunk and roistering, and shows her a diamond cross which he has stolen from the bier of Agnes. He declares his intention of returning to steal the rest of the dead woman's jewels. Upon hearing this, 'Toinette at last "sees the light from St. Agnes." She rushes to the chapel and rings the bell wildly to sound the alarm. Michel, maddened with rage, takes his revenge by stabbing his mistress to death.

The music is lyric in style, with now and then traces of the jazz idiom. It shows a Creole-French and Spanish flavor in its rhythms and is well adapted to the drama throughout.

The role of 'Toinette was taken by Frances Peralta, who combined beauty of voice with a fine dramatic performance. The villainous lover was effectively portrayed by Greek Evans, and Judson House brought his histrionic gifts to the character of the priest.

Following the American opera came a performance of Cavalleria Rusticana with a cast made up of Mme. Peralta, Bertha McGrath, Mr. House, Mostyn Thomas and Irma Maldonado. Solon Alberti directed.

M. S.

Philharmonic-Symphony Soloists Announced

The New York Philharmonic-Symphony Society announces eight soloists for the 1931-1932 season. Albert Spalding, violinist, will be assisting artist, October 15 and 16, in Carnegie Hall, and October 18 in the Brooklyn Academy of Music; Jose Iturbi, pianist, November 5, 6 and 8, Carnegie Hall, and November 9, Philadelphia; Adolf Busch, violinist, November 26 and 27, Carnegie Hall, and December 14, 15 and 16, in Philadelphia, Washington and Baltimore; Ossip Gabrilowitsch, pianist, January 21 and 22, Carnegie Hall; Mischa Elman, violinist, January 24, Metropolitan Opera House, and January 31, Brooklyn Academy of Music; Harold Bauer, pianist, February 7 and 14, Carnegie Hall; Yehudi Menuhin, violinist, February 18 and 19, Carnegie Hall; Myra Hess, pianist, February 20, Carnegie Hall, and February 21, Brooklyn Academy of Music. Mr. Spalding is scheduled to play the Beethoven violin concerto and Mr. Iturbi the Mozart concerto in E flat. The Spanish pianist made his American debut with the Philharmonic-Symphony, season before last, in the Mozart concerto in D minor.

Also to be heard as soloists are the first desk men of the orchestra, including Mishel Piastro, Alfred Wallenstein, Rene Pollain, Bruno Janicke and Harry Glantz.

National H. S. Band and Orchestra Camp Has Most Successful Season

The National High School Band and Orchestra Camp at Interlochen, Michigan, concluded its fourth year, late in August, and its most successful in point of results accomplished, the musical ability of its students, and the high standing of its faculty. In the matter of numbers, it naturally felt the effects of the depression, but notwithstanding this it had an enrollment of 210 high school boys and girls representing practically every state in the Union. The camp was able to finish the season meeting all expenses. Among the guest conductors were Howard Hanson and John Philip Sousa. The Music Supervisors National Conference has a special interest in the camp, and has an advisory committee on camps.

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TED SHAWN PREPARES NEW PROGRAMS FOR AMERICAN AND EUROPEAN TOURS

Early last spring Ted Shawn went to Europe for engagements in Germany and Switzerland.

June 11 he arrived in New York via the Leviathan, in time to fill an engagement with the Teachers' Course at the Savoy Plaza Hotel from the 15th to the 29th. Afterwards Mr. Shawn and Ruth St. Denis gave joint performances at the University of Colorado,



TED SHAWN,

photographed by a young German girl in his Munich audience while he was doing *No-body Knows the Troubles I've Seen*, which he interpreted at the Stadium concerts in New York this past summer.

Boulder, July 7; National Festival, Denver, Col., July 9 and 10; Iowa State College, Ames, July 13; Chautauqua Institution, Chautauqua, N. Y., July 15; Berkshire Playhouse, Stockbridge, Mass., August 2; Mariarden, Peterborough, N. H., August 3 and 4; Community Theater, Bristol, Conn., August 6 and 7. Miss St. Denis, Mr. Shawn and their ensemble then performed for three nights at the Stadium Concerts in New York, drawing some of the largest audiences of the season. A feature of the program

was a new symphonic work, *Job*, with music by Vaughn Williams used as a masque for dancing.

After a few days in New York Mr. Shawn left for his country studio in the Berkshires, where he is creating, rehearsing and arranging productions for his new tour of America with his ensemble. This begins November 16 and ends March 1. Work will also be done on solo programs he is to do in Switzerland, Germany and middle Europe during March and April. Debut recitals are scheduled for London in May and Paris in June.

Mr. Shawn took part in the Orpheus performances in Berlin, having only three hours to rehearse before their presentations. Plans to tour with Orpheus were abandoned due to the depression in Germany. Therefore the dancer went to Switzerland where his manager for middle Europe, Dr. Paul Schiff of Cologne, had booked him. Everywhere he and Mary Campbell, his American accompanist, were well received. In Zurich, Berne, St. Gallen and Munich (where he danced for the third time), he drew large audiences.

While in Berlin Mr. Shawn met the well known modern composer, Wolfgang Erben, who has written music for two solos he will do on his next year's programs. These compositions are based on excerpts from Walt Whitman's *Leaves of Grass*. New Indian numbers and Spirituals are among other recently created solos.

While visiting in London and making arrangements for his debut next Spring, Mr. Shawn gave three matinees at the home of Lady Cunard. The Duchess of Rutland, one of the guests, made a drawing of the dancer which he is using on his folders this season. Lady Duff, Mrs. Ansel, Lord Berners, Lord Allington, Hon. Timothy Chichester and George Bergin, the modern painter, were also present.

Mr. Shawn brought back with him forty sketches made of him by the sculptor, Georg Kolbe.

Oxford Piano Teachers' Association Organized

On Friday, September 11, the first meeting of the Oxford Piano Teachers' Association was held in the Carl Fischer Recital Hall, music publishers, at Cooper Square, New York City. Gustave L. Becker, former president of the New York State Music Teachers' Association, officiated as temporary chairman.

The Association was an outcome of the Oxford Piano Course Normal which was

held this summer, from August 10 to 21, by the Carl Fischer firm, under the direction of Myrtle H. Bowman, who has given similar courses in various sections of the country. Seventy-six teachers registered for the course, most of them residing in the Metropolitan district, although two were from North Carolina and one from California.

The Oxford Piano Teachers' Association was created to permit Oxford graduate teachers to meet occasionally to discuss pedagogic problems of mutual interest. The next meeting will be in December.

Stella Hadden Alexander to Re-appear in New York

Stella Hadden Alexander, pianist, will reappear in New York City after an absence of about a year this season. She is a graduate of the New England Conservatory, following which she spent a year in Berlin studying with Karl Klindworth and with Leschetizky. A. K. Virgil was one of the musicians who greatly influenced her development. She was subsequently a member of his faculty and gave a series of Chopin and Schumann centenary programs at Dana Hall in Wellesley. Her first New York appearances were as soloist in Mendelssohn Hall and Carnegie Hall, New York.

Miss Alexander has given many New England recitals, appearing at Harvard College, Dartmouth College, Exeter Academy, the Cleveland Museum of Art in Rutland, Vt., and at the New Hampshire College, performing MacDowell programs. During the year 1927 Miss Alexander studied in Paris. She appeared at the Sorbonne Revue, where she played MacDowell's *Keltic Sonata*. In July of this year she played selections with Kitty Cheatham in a program of MacDowell music at Columbia University.

Miss Alexander is to come back to the United States from Europe, where she has been the guest of Professor Weaver at the Anglo-American Conference at Lausanne.

Turner-Maley Pupils in Demand

Some of the pupils of Florence Turner-Maley have a promising season ahead of them. John Scioetino, tenor, has been engaged for the new Gershwin production: "I Sing to Thee"; Norman Curtis, baritone, will take part in Jerome Kern's "The Cat and the Fiddle"; Minna Gard, soprano, after an engagement at the First Presbyterian Church, Stamford, Conn., has resumed her position with Grace Methodist Church, New York; John Patrick, basso, and Michael Romano, tenor, will sing for the Friends of Music this season; Jack Fago, baritone, who was with "Girl Crazy" last season, has signed up with a vaudeville act; Regina Izan, soprano, will sing Russian numbers in vaudeville, opening in Hartford.

Gertrude Wieder Facing Active New Season

The coming season looks promising for Gertrude Wieder. She is an American whose entire education is American. Starting her



GERTRUDE WIEDER

musical career as a pianist, but her love for singing was stronger, and after Walter Damrosch heard the contralto, she settled down to serious study. Soon she began singing in churches, studying oratorio as well as lieder. As her voice developed its dramatic tendency, she prepared operatic roles. Then came the opportunity when she was called upon at short notice to substitute for the Amneris in an Aida performance in New York. The critics commented enthusiastically upon her voice and equal favor followed in concert and guest operatic appearances.

Her recent engagements in the concert halls of London, Vienna, Berlin and Holland resulted in return dates for next season. Annie Friedberg, Mrs. Wieder's manager, has already booked her new contralto for important recitals for 1931-32.

Mrs. Daniel Guggenheim Honored

The insignia of Chevalier of the Legion of Honor was awarded to Mrs. Daniel Guggenheim at an Aero Club reception in Paris on September 14. The honor was conferred on Mrs. Guggenheim in recognition of the Guggenheim family's philanthropic activities in aero circles.

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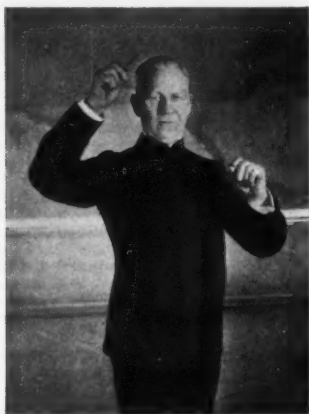
HOW TO PLAY A MARCH

By Arthur Pryor

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THERE is one type of music in the playing of which the band has always been supreme—the march. No other musical ensemble can play a march with the zest, snap, and life as can a good band. For years the march has been the very backbone of the military band. And today the band still holds unquestioned supremacy as a marching unit and as an outdoor attraction.

Considering these facts it would seem that every band would have a group of irresistible marches in its repertory and play them so as to put new life into everyone within



ARTHUR PRYOR

earshot. On the contrary, the way the march is played by the average band is nothing to get very excited about. Usually a march is not so difficult to play. Perhaps that is one of its disadvantages. At any rate, it is only the exceptional band that brings out the real possibilities of this movement. I have known professional bands to fail in this respect as well as amateurs.

Another reason may be that comparatively few of the present day composers score their marches as they wish them to be played.

They score a quarter note where they should have written an eighth note and rest. They write a string of notes apparently to be played legato, but which must be separated to give that bright, sparkling effect. I do not mean that one should take undue liberties with march music. But an experience of some forty years in playing marches has convinced me of the necessity of observing certain fundamentals and these I will explain in the examples to follow. There are certain values which should be applied to all parade marches, namely:

IN TWO-FOUR MARCHES

All quarter notes, dotted notes and half notes must be given full value. Each and every eighth note must be separated from the next note, unless tied over.

IN SIX-EIGHT MARCHES

All quarter notes and dotted notes must have full value. Eighth notes should be played short.

IN ALLA-BREVE

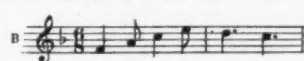
All quarter notes, unless tied, must be separated. All eighth notes as is. All dotted notes, half and whole notes, full value. This is the only way to play parade marches. Some examples will illustrate these points.

EXAMPLE A. IN TWO-FOUR.



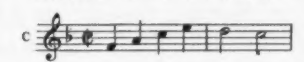
The eighth notes in Example A must be separated, the quarter notes given full value, else the effect will be dead and lifeless.

EXAMPLE B. IN SIX-EIGHT.



In Example B, the eighth notes are played short, quarter and dotted quarter are played full.

EXAMPLE C. IN ALLA-BREVE.



In Example C, quarter notes must be separated, as indicated in Example D.

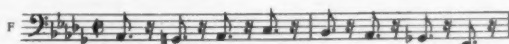
In Example D, half notes are always given full value.

When the trombone, baritone and basses find passages like that indicated in Example E,

[Since his first big national concert at the Majestic Theatre in New York on November 15, 1903, Pryor's Band has become a household word in this country. For twenty summers it held forth at Asbury Park and played regularly at Willow Grove, Miami, Luna Park at Coney Island, the State Fair at Syracuse, and the Rochester Exposition. Pryor made many coast-to-coast tours, conducted in fourteen foreign countries, and his band is now a radio feature. The present article should prove of inestimable value to school band leaders.]



they should be played as indicated in Example F.



All band and orchestra performers should always give full values where indicated in Example G.

IN ALL COMPOSITIONS

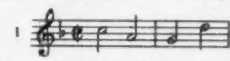
In snapping up the quarter notes and giving full value to half notes in Alla-breve, snapping up the eighth notes, giving full value to quarter notes in two-four, you get the delightful effect of contrast. On parade, the band playing marches in this manner, will find it a great relief. That tired feeling will disappear completely.

You should not allow your reed section to separate the quarter notes in Alla-breve or the eighth notes in two-four, as much as your brass section.

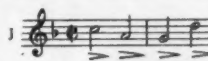
Never allow your reed section to use a sharp attack. Let your brass do it. All notes should have a beauty and life of their own. Short notes, dotted notes, quarter notes, half dotted, half and full notes must be larger in the beginning than at the end. For example, all notes should be produced like



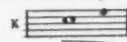
Measures as indicated in Example I,



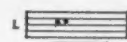
should be played as shown in Example J.



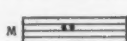
A full note should be attacked and sustained as shown in Example K.



The beginning of the whole note should be louder than the last three-quarter values. There should be an attack the beginning of the note, no matter how short or long the note is. Never, in parade marches, let it be broad all through the values of the note. Don't play it this way: Example L.



Play it this way: Example M.



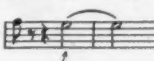
Always begin the note with a sforzando. Short soft attack like striking a bell. Allow the finish of the note to be less in volume. As I said before, never allow your reeds to attack any notes as forcefully as your brass.

Study Example N as written:

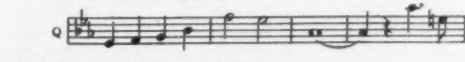


This example should be played as shown in Example O.

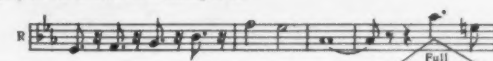
Be sure to give full value to the tied over half-tones as shown in Example P.



To continue—as written in Example Q.



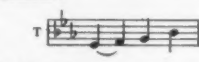
Should be played as shown in Example R.



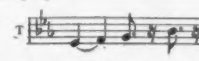
Now if the foregoing example were written as shown in Example S-T



This measure



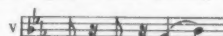
should be played



The notes should be given full value. The first and second quarter notes in the above example should be given full quarter value. If the measure reads as shown in Example U



it should be played thus: Example V.



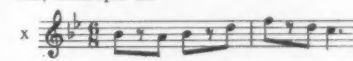
The first two quarters are played short, the last two are given full value.

Here is a procedure you may have noticed. Why do bands invariably get brighter effects from two-four marches than marches

In six-eight marches, many composers have written like this, Example W,



when they wanted the passage played like this, Example X.



You cannot get a bright spirited effect from any Alla-breve march, unless you give full value to all dotted half and whole tones and shorten the quarter notes. In a two-four march, you must give full values to quarter notes. In six-eight, all quarter notes and dotted quarters must have full value (remember full value for all dotted notes in all compositions).

In two-four time, as indicated in Example Y,



if you do not give full value to the dotted eighth notes, you will add the value (taken from the dotted eighth) to the sixteenth.

In six-eight time as shown in Example Z,



give quarter notes full value, otherwise (as in the two-four example) you will add to the eighths, what you have taken from the quarter.

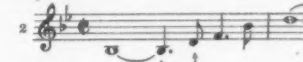
Another fault which our band players have is to dot notes when notes are not so written. Now take the march, National Emblem. Example 1.



TULSA, OKLA., CROWDS WATCHING THE PARADE OF CONTESTING BANDS of the National Contest held in May. In the foreground is the Stillwater, Okla., H. S. Band, T. A. Patterson, director.

written in Alla-breve? This is the answer: Because quarter notes in Alla-breve marches are eighth notes in two-four marches. Naturally you play the eighth note in a two-four march shorter than a quarter note in an Alla-breve march, and strange to say, you will play a quarter note in a two-four

It is most frequently played like this: Example 2.



which is wrong. It should be played, as shown in Example 3.



Remember,—Give full value to all notes tied.

GRAND MARCHES

What I have said heretofore applies chiefly to present day marches. When we get into the marches of the old masters we have a different story.

TANNHÄUSER MARCH

In Wagner, for instance, all notes are always given full value. In other words, the eighth and quarter notes must be broad. The eighth note in Wagner music is the most important. See Example 4.

TANNHÄUSER MARCH



Carless Performers Make This Eighth Note A Sixteenth

(Continued on page 56)

QUALIFICATIONS OF A PRIZE WINNING BAND

By Edwin Franko Goldman



EDWIN FRANKO GOLDMAN

THE prize winning bands for 1932 are now in the process of development and I have been asked to tell what factors are of most importance in putting a band in the championship class. For some years I have traveled about the country helping to judge the national and some of the state contests. I might add that I have watched the development of school bands in this country, first with amazement which has later crystallized into pride.

No other country in the world has such fine school bands as we now have in the United States.

No other country has so many skilled young players on instruments, capable soloists and ensemble players.

Such a development as has been made in the past ten years would only be possible in one country—the United States, and those who are responsible for the movement deserve the utmost credit and praise.

And now for the question, what makes prize winning bands? There are two factors chiefly responsible: the director and the rehearsal.

I have frequently talked over this subject with Sousa and other judges and they all agree that the bandleader plays the decisive part. Any school band is just a reflection of the band that guides it. In reality we do not judge bands at a contest. We judge leaders.

A striking illustration of that was shown in a recent contest held at Madison Square Garden in New York. The bands who won first and second place were conducted by the same man. In the National Contest in Tulsa, Okla., this year, the Nicolet High School Band won first place in Class C. This band came from a small town, West De Pere, Wisconsin, of approximately 2,000 people in all. And yet it won over more populous schools where the number of students from which to choose was far greater.

So the type of band any school is capable

(For many years Edwin Franko Goldman, director of the Goldman Band, has given generously of his time to further the interests of bands and band music in this country. He organized and is now president of the American Bandmasters' Association, which is performing a notable service in this cause. He is now developing a permanent Band Center in New York which will act as a clearing house for band information and where year round concerts will be given. Mr. Goldman has also traveled extensively throughout the country judging state and national band contests. In this article he gives us some of the conclusions he has reached.—The Editor.)

of turning out is undoubtedly in direct ratio to the type of man chosen to train the band. This is of such importance that it is frequently overlooked. Some school boards thinking to effect economies, begin with the director of the band when this should be the last place to look. Every school should acquire the best conductor they can possibly

grows no better instrumentalists than does Delaware or any other state for that matter.

It is really surprising what a good man can do with just average material, provided he has sufficient time for rehearsal—that is the second big consideration. In fact, he can build a band which will eventually outclass the usual professional body. Among pro-

fessionals rehearsals are expensive propositions and they are kept to a minimum. But the members of a school band take their parts home and learn them. They rehearse together as long as there is time and inclination.

We have heard much about the excellence of English bands. Rehearsal is one of the big secrets. Recently I had the privilege of hearing St. Hilda's Band from England while on a vacation in Canada. I was amazed at the attack, precision and lovely sustained tone of which this band was capable. These men were coal miners. They came from a town of some 3,000 inhabitants in England. Their instrumentation was brass entirely, with some 26 players. But these men spent much time in rehearsal. It is their recreation. The result is they approach very close to perfection and get some very remarkable effects.

Of what should the training of the bandmaster consist? In the first place, he should know his instruments. He usually learns how to play on one instrument well. But he should also be familiar enough with the other instruments to know how to demonstrate them. He should know how to read scores and arrange them, how to handle his players, to enthrall them and get the best out of them. He should have a wide knowledge of music and know the traditions of the works he plays. It is really a good sized job.

But occasionally a leader will conduct his band in a number the tempo of which is so faulty that the band is eliminated almost immediately. There is no excuse whatever for faulty tempo in this day and age. If a leader is undecided regarding the tempo he



Roosevelt High School Orchestra, East Chicago, Ind., L. E. Burroughs, director, winner first place, B Class, National Orchestra Contest.

find and afford. As it is, there are too many second and third rate conductors in the land training bands that might qualify for championship, but miss the mark because of inadequate preparation.

In the first place, school bands are made up of amateurs. Take any section of the country from Maine to California, and the average of ability will be pretty much the same. There will be one or two exceptional players on an instrument. Then there will be a certain number more capable of good work, those who form the backbone of the band. Now any fine conductor could go to a city or town, picked at random, in the United States, take the material he finds there and mold it into a fine band.

There are no doubt some leaders who excuse the results they attain on meager or poor material with which to work. They are only criticizing themselves if they do. The limitations of their band are precisely their own limitations.

Championship results are obtained with just such boys and girls as are found in any town or city. California claims to grow better fruit than other states. But California



Marion, Ind., High School Band, Coloston R. Tuttle, director, winner Class A, second place, National Contest, 1931.



Joliet Township High School Band, Joliet, Ill., A. R. McAllister, conductor, winner Class A, first place, National Contest, 1931.



Mason City High School Band, Iowa, Gerald R. Prescott, conductor. Winner Class A, third place, National Contest, 1931, and first prize, Class A, Iowa State Contest, 1929, 1930 and 1931.

can usually get a phonograph record of the number played by a famous band or orchestra. He can hear it in all likelihood on the radio. Or failing these he can write to any well known band director for the information. I expect that when we get the Permanent Band Center located in New York on which project we are now working, we will have a clearing house for band information which can be utilized by leaders everywhere. We also expect to offer additional prizes to the winning bands in the school contests.

Other faults which I have noticed include playing music a little beyond the capabilities of the band. It is better to choose numbers within bounds and play them well than to try and impress with too difficult numbers. A slow, sustained movement provides the real test of a band. Then it is that bad intonation, poor tone quality, faulty phrasing stand out like red lights. Any band will sound well enough in playing a march where the rhythm, particularly the drums, carries the number along and sheds a smoke screen over other faults which are present. But when a soft, sustained movement is encountered, real quality becomes necessary. Many bands fall down here. Notes are clipped off instead of being held their full value. The players take long breaths when they should be taking short breaths. I was particularly impressed with the beautiful organ like quality of tone produced by the St. Hilda Band from England. One of the best ways to cultivate a good quality of tone is for the entire band to practice long sustained notes up and down the scale.

Interpretation is one of the points upon which we judge and also one where many bands fail to measure up. In reality a leader reveals the extent of his musicianship by his interpretations. I have already spoken of tempo. In addition, interpretation includes balance, precision, expression, phrasing. More, it implies the ability to bring out of a composition all that it is possible to bring out. It means recapturing the dead symbols

(Continued on next page)

FIVE-FOOT SHELF OF BOOKS FOR THE MUSIC EDUCATOR

By JAY W. FAY

IN the April issue of the Musical Observer your reviewer in a moment of weakness concluded his book chat with the following words:

"Five-foot shelves seem to be the order of the day. If there is any call for it, the writer would like to devote these columns some month to a presentation of his own anthology of the most useful and significant books in music and in music education. They might not occupy exactly sixty inches of shelf space, but the list with some running comments might serve as a self-administering test on specialized reading, on the efficacy of early preparation and on the survival in the life of the professional teacher of reading and study interests. If this idea pleases you, write the editor and he will issue the necessary orders to your obedient critic." There were requests for this article, and here it is.

Some years ago the National Conference of Music Supervisors appointed a committee to draw up a list of necessary books for the music supervisor. After considerable thought the committee under the able leadership of Paul J. Weaver presented three lists, comprising a One-foot Shelf, a Three-foot Shelf and a Five-foot Shelf. These lists with a very able commentary will be found in the 1926 Proceedings of the National Conference. The versatile Stokowski has also amused himself by setting up a minimum list of valuable and profitable books on the science and art of music. No one list will please everybody, and it is extremely doubtful whether anyone, even your venerable critic, would submit the same list on two separate occasions. At the moment of writing John Tasker Howard has put out a new work on American Music which bids fair to demand a place in the very next list to be drawn up.

The Five-foot Shelf herewith proposed differs from all the others indicated in its breadth of interest. It is not limited to books on music. It is the opinion of the writer that the music supervisor must be a musician with a respectable background of scholarship in his chosen field, a teacher with a very intimate knowledge of methodology and a general educator with interests transcending his special subject. Consequently the books submitted will fall into three categories corresponding to these three phases of the supervisor's interests and needs.

THE MUSIC SUPERVISOR AS MUSICIAN

The indispensable foundation of every library is a dictionary and an encyclopedia. In spite of the alleged objection to the dictionary that it is good enough reading but changes its subject too often, I am beginning the list with

Pratt, *The New Encyclopedia of Music and Musicians*, Carl Fischer, 1924,
Grove, *Dictionary of Music and Musicians*, 5 volumes,
Grove, *American Supplement*, Macmillan, 1928.
Every scholar has the dictionary habit.

These books should be in the study of the supervisor to consult frequently and as the need arises. It is fatal to scholarship to postpone consultation until one can go to the library when one either crams on several topics or finds that he has lost the urge to acquire information that seemed so vital before. Over a period of years the essential information from these works of reference will pass into the mind of the thoughtful supervisor, and his judgments will be based upon accurate knowledge, without which all reasoning is superficial and often fallacious. James Harvey Robinson proposed to revolutionize thinking by persistently asking the question "How did it get that way?" To know how things develop is to have a keener insight into their real nature, and so I propose for the development of historical perspective

Pratt, *The History of Music*, G. Schirmer, 1907,
Hamilton, *Outlines of Music History*, O. Ditson, 1913,
Birge, *History of Public School Music in the United States*, O. Ditson, 1928.
Hamilton should be read first, but in spite of its difficulty and encyclopedic learning Pratt will become the favorite of the supervisor who aspires to real mastery of the subject. The pertinency and importance of Professor Birge's book is obvious.

Before getting at the meat of musical scholarship I wish to propose two books

Mursell, *Principles of Musical Education*, Macmillan,
Lavignac, *Musical Education*, Appleton, 1902.

The former was reviewed in the Musical Observer in the issue of April, 1931, where I have covered it quite fully. The latter is a most satisfying book, and by implication, a powerful rebuke to American superficiality. The author was Professor of Harmony in the Paris Conservatory, and has given us also a most comprehensive grammar of musical science, which I recommend most highly. It takes the next place on our book shelf:

Lavignac, *Music and Musicians*, Holt, 1906.

The music supervisor must have a background of impeccable scholarship. But it is a most profitable discipline to recast the content of this scholarship in a popular mould, to humanize it, as it were, so that its essence is attractive and intelligible to the lay mind. This humanizing of musical knowledge has been done so finely in the Study Course in Music Understanding, prepared by the Oliver Ditson Company, and adopted by the National Federation of Music Clubs as a five-year program, that I have no hesitation in adding them to the five-foot shelf, and allowing them a good six inches. These books are

Gehrken, *The Fundamentals of Music*,

Mason, *From Song to Symphony*,
Kelley, *Musical Instruments*,
Hamilton, *Epochs in Musical Progress*,
Goetschius, *Masters of the Symphony*, all
O. Ditson 1923-1929.

From a variety of books on special musical subjects I have ventured to select the following, which impress me as especially well written or outstandingly important. It is obvious that the fact that these books appear on the shelves of the music supervisor is no valid indication that their contents have passed into his head, but it is equally obvious that the branches of musical scholarship they represent must be a part of his special equipment. Some of these books may be replaced by others equally valuable. The book by Redfield is unique, and the one by Forsyth is the best book on the subject.

McConathy, *Embs, Howes, Fouser, An Approach to Harmony*, Silver, Burdette, 1927,
York, *Counterpoint Simplified*, O. Ditson, 1907,
Goetschius, *Lessons in Musical Form*, O. Ditson, 1904,
Hamilton, *Sound and Its Relation to Music*, O. Ditson, 1911,
Redfield, *Music, A Science and an Art*, Knopf, 1928,
Heacock, *Project Lessons in Orchestration*, O. Ditson, 1928,
Forsyth, *Orchestration*, Macmillan, 1914.

The music supervisor must know many things, he must also be able to do many things. It is assumed that he is a master of some instrument. But whether this be the piano, the violin or the clarinet, he must also be able to play on those two great instruments, the chorus and the orchestra. Consequently, out of countless books I am selecting the following to fill a place in a limited book shelf:

Gehrken, *Essentials in Conducting*, O. Ditson,
Coward, *Choral Technique and Interpretation*, Novello.

Finally, to round out the musical scholarship of the supervisor I propose the following works on musical philosophy, aesthetics and appreciation:

Britain, *The Philosophy of Music*, Longman,
Parker, *Principles of Aesthetics*, Silver, Burdett, 1929,
Spaeth, *The Common Sense of Music*, Boni and Liveright, 1923,
McGhee, *People and Music*, Allyn and Bacon, 1929,
Hamilton, *Music Appreciation*, O. Ditson, 1920,
Kinsella, *Music and Romance*, Victor Company,
Lavignac, *The Music Dramas of Richard Wagner*, Dodd, Mead and Co., 1898.

THE MUSIC SUPERVISOR AS TEACHER
For a limited selection of books relating

to the supervisor as teacher, supervisor and school administrator, the following are proposed. There are some notable omissions, due to the imposed space limitations of a five-foot shelf, but at the same time it must be admitted that this literature is meagre and unsatisfactory.

Cundiff-Dykema, *School Music Handbook*, Birchard, 1923,
Gehrken, *Introduction to School Music Teaching*, Birchard, 1919,
Howard, *The Child Voice in Singing*, H. W. Gray, 1898,
Woods, *School Orchestras and Bands*, O. Ditson, 1920,
Beattie, McConathy, Morgan, *Music in the Junior High School*, Silver, Burdett,
Beach, *Preparation and Presentation of the Operetta*, O. Ditson, 1930,
The Current Volume of the Proceedings of the National Conference of Music Supervisors.

It is obvious that many of these books are already out of date, and will soon possess a merely historical interest. Things are moving so rapidly in public school music that some of these books should be rewritten every few years. Especially needed is an authoritative book on the child voice.

THE MUSIC SUPERVISOR AS EDUCATOR

Before submitting a list of indispensable books in the educational field I wish to propose one, the mastery of which will remove the criticism that the music supervisor is a person who knows music (and not too much of that) and not much of anything else. The following book is most stimulating for the development of a healthy interest in American life and institutions:

Rugg, *An Introduction to American Civilization*, Ginn and Co., 1929.

The music supervisor must know something about the evolution of education. Normal school and college courses in this subject are particularly sterile, and I propose the reading and study of the following books as most fascinating and interesting, if only they can be divested of the musty tedium of the lecture room.

Cubberly, *History of Education*, Houghton, Mifflin, 1920,
Cubberly, *Changing Conceptions of Education*, Houghton, Mifflin, 1909.

A further book by the same author leads to an inspiring and authoritative work on the underlying principles of Education, without which the teacher is sailing on an uncharted sea.

Cubberly, *Introduction to the Study of Education*, Houghton, Mifflin, 1925,
Chapman and Counts, *Principles of Education*, Houghton, Mifflin, 1924.

The youngest of the sciences is sociology, dating from the publication, between 1830 and 1842, of August Comte's *Cours de Philosophie Positive*. Within the last two decades
(Continued on page 51)

Qualifications of a Prize Winning Band

(Continued from page 46)

of notes on a page and making them live. A band may have all the other qualifications, perfect intonation, beautiful tone, but if the spirit of the composition is not captured in the rendition, the result is dead and lifeless. There is no point to just playing a number. It should be felt. Miracles can happen under such conditions. Beauty of tone and intonation are matters for the ear, but interpretation is a matter both for the mind and for the heart.

The band has long been associated in the mind of the public as a marching unit, something to lead a parade or to accompany a picnic. Therefore, it has been somewhat difficult for the public to take a band seriously, such as a medium for the expression of great music. Odious comparisons between a band and symphony orchestra have been made. For years I have labored to have the band considered on the same plane as the symphony orchestra. Bands and orchestras should not be compared on equal terms. The band has its own individuality as has the orchestra and these individualities should be maintained. But the band is capable of rendering serious works and of arousing in us an appreciation of truly great music. With the formation of such organizations as the American Bandmasters' Association and the permanent Band Center unquestionably the band will eventually fulfill a great mission in this country. The schools are developing a number of fine instrumentalists. Some of them will want to seek careers. And while I advise only the exceptionally talented to make a career, there must be enlarged opportunities for them. With the formation of more permanent bands more opportunities will be provided.



Central High School Symphony Orchestra, Flint, Mich., Jacob A. Evanson, conductor, winner Class A, second place, National Contest 1931.



Adrian, Mich., High School Orchestra, Homer Hubbard, director, winner Class B, third place, National Contest, 1931.

TRAINING THE NATIONAL HIGH SCHOOL CHORUS

Methods and Procedure

BY DR. HOLLIS DANN

RESULTS of experimental work with my own choirs at New York University during the past five years, confirmed by the invaluable experience with the National choruses, have shown that habits of posture, flexibility, breathing, breath support, use of MEZZO VOCE singing of full phrases with one breath, natural and distinct pronunciation, can be taught to and acquired by the well selected chorus. The chorus then becomes an expressive musical instrument comparable to a capable orchestra.

INDIVIDUAL REQUIREMENTS

Every player, before he can be admitted into a good orchestra, must devote hundreds of hours learning to play upon his instrument which must be a fairly good one. He is required to know his music and be able to play it in tune with satisfactory tone and interpretation. Why should not the same standards be applied to EACH MEMBER of the selected chorus? A fairly good instrument (voice), sufficient skill in its use to ensure good tone and phrasing, correct intonation, thorough familiarity with the music to be sung EVIDENCED BY ABILITY TO SING THE PART ALONE WITHOUT ACCOMPANIMENT. These entirely reasonable and vitally important requirements ensure a superior and peculiarly expressive instrument upon which the conductor may play quite as successfully, quite as effectively as upon an orchestra of capable players.

The one important difference between the chorus and the orchestra is that under present conditions, facility in the use of the voice must very often be gained AFTER the singer enters the chorus, while in the orchestra it is required for entrance. The chorus has dropped behind the orchestra not because its possibilities are limited nor because choral music is less interesting to the singer and to the listener, but because we have attempted the impossible—attempted to obtain artistic choral singing from singers who produce harsh, unmusical tone, singers who sing out of tune, singers who for these and other reasons, are much worse than useless, neutralizing the work of capable chorists. The National Chorus and an increasing number of distinctive choirs are literally applying these indispensable requirements. By thus raising the standard of the personnel, an infinitely superior type of singing is made possible. These organizations have completely discarded the mass idea in choosing and training the choir, setting up certain definite standards for each individual singer. General adoption of these requirements will surely mean the birth of a new era for choral singing. A necessary feature of this epoch-making transformation of the chorus is a higher type of choral conductor with adequate vocal equipment and musicianship. His work will be supplemented and reinforced by vocal classes in charge of thoroughly capable vocal teachers, thus giving the much needed opportunity for the development of the hundreds of beautiful singing voices in our schools and colleges.

OBJECTIVES

The most important objectives in preparation of young singers are (1) to maintain free, resonant musical tone quality on all vowels throughout the compass of the voice, (2) to pronounce all words distinctly, correctly and naturally, (3) to acquire breath control and the HABIT of singing the full phrase with one breath. We are now ready to consider the features of choral work which make it distinctive.

"As he thinketh, so is he" might be paraphrased to read—As the singer thinketh so sings he. Herein is the true basis of singing. The mental image is the guiding star of the singer. A good singing tone is the result of normal, coordinated action of all parts of the singing mechanism, functioning together, guided by a mental image in the mind of the singer. Balanced action of many muscles contributing to the production of singing tone can function successfully only when reacting to mental stimuli. The moment direct, local, physical effort is applied, balance is destroyed, tension appears and normal action made impossible. The singer's progress, therefore, largely depends upon his capacity (1) to create a mental image of the desired result and (2) to learn to hear and judge his own efforts.

The greatest foe to free, resonant, "floating" tone is the action of so-called "interfering muscles." Suggestions such as "open the throat," "raises the soft palate," "lower the larynx," "keep the tongue down," "raise the chest," "round the lips," "draw in the diaphragm" and all similar directions, invite this interference and only aggravate the difficulty.

POSTURE

The first important "vocal habit" to be considered is posture. Correct posture promotes deep breathing and is a direct aid to breath control. The most important suggestion concerning posture is to keep the entire body flexible while singing, avoiding all tenseness. Tenseness (stiffness) especially of the neck and throat, jaw, tongue

and face, is a deadly foe of singing. Some singers need individual attention to enable them to relax arms, neck, throat, jaw and trunk. They cannot sing well until tenseness is eliminated and a "firmly flexible" condition gained.

Suggestions: (1) **STANDING ERECT**, imagine lifting the top of the head an inch, keeping the body alert and flexible, ready to spring in any direction. Results—(a) chest (not shoulders) raised, (b) abdomen slightly flattened.

(2) **SITTING**. Same thought and action. Note that the results (a and b) are the same whether standing or sitting. Note also that this sitting posture of necessity leaves a free space between the body and the back of the chair or bench (important). Leaning against the chair very seriously interferes with proper breathing.

(3) **WALKING**. Gently lift the top of the head as in standing and sitting. Same results (a) active chest (b) flattened abdomen. Do all you can to convince your singers that the habit of standing, sitting and walking with this posture is not only a very great aid to singing; it greatly improves the carriage, and is an important aid to health. Make clear to the singers that the posture remains unchanged while inhaling and exhaling, i.e., the chest does not rise and fall when the lungs are inflated and deflated. What particularly interests us is that a habit of correct posture is a vital aid to singing. Notice that I say habit. Like other important elements of singing, correct posture must become a habit before it functions as an aid to tone production. It takes faith, perseverance and enthusiasm to stand, sit and walk with correct posture until it becomes habitual. Then its application to singing is inevitable. If your singers will make a hobby of posture for a few days when standing, sitting and walking, keeping the posture while singing, without tiring, they will be fully prepared for the next "lesson."

BREATHING

Breathing is the next fundamental. Please try two experiments, first with yourself alone, and later with your singers. **EXPERIMENT NO. 1: EXPAND TO BREATHE**. Think expansion all around the waistline. Results: (1) a full breath (through the nostrils) (2) lower ribs expanded at the sides; expansion also in the "small of the back." Note the reaction to the thought "expand all around the waistline"—(1) automatic inhalation, (2) no sensation of drawing in breath, (3) no movement of the nostrils or sound of incoming breath, (4) favorable position for breath control.

EXPERIMENT NO. 2: BREATHE TO EXPAND. Draw in the breath suddenly, through the nostrils. Results: (1) nostrils contract, (2) breathing audible, (3) inhalation a conscious effort.

In one case the inhalation is automatic, instantaneous, silent, without effort; in the other, the inhalation is slower, audible, with conscious effort.

That **EXPANDING TO BREATHE** is favorable to breath control will be evident to the singer who gently lifts the body from the hips up as he takes breath and starts to sing. Result: the ribs remain expanded and the breath thereby held in the lungs.

Suggestion for daily practice: (one selection, or a part of one, each day). Correct posture—expand, gently lift from the hips

up, sing the following in **FOUR-MEASURE PHRASES** (each phrase with one breath, of course): "Old Folks at Home," "Annie Laurie," "America, the Beautiful," "A Dark-Eyed Sailor." The all-important objective of this practice is to apply correct posture, breathing and breath control while singing a full phrase with one breath. This leads to breath control. The HABIT of singing a full phrase with one breath is breath control.

When the singer is accustomed to this (1) posture, (2) expanding to breathe and (3) lifting sensation, the following results will be evident:

1. Ability comfortably to sing a long phrase with one breath.

2. Steadier tone, more volume and less effort.

3. An increasing capacity to sing easily without "interference" of the throat, jaw and face muscles.

Allow me to urge again the very great importance of flexibility when singing. Ability to relax the entire body is vital. Note carefully, however, that relaxation as applied to the singer does not mean a slumpy, flabby, limp condition; rather it is an alert, supple, "firmly flexible" attitude of the entire body. A stiff lower jaw is perhaps the most common form of tenseness among your singers. A stiff lower jaw means rigidity in the neck and throat also, and is conclusive evidence of wrong and harmful conditions. This rigidity will respond to right thinking, posture and breathing and to certain definite procedures not practicable to elaborate here.

TO NE

Given right posture, breathing, breath support and flexibility, good tone is the result of right thinking as indicated in mental image previously described.

Right thinking concerning tone means: (1) thinking tone produced without physical effort ("it floats"), (2) thinking tones (low as well as high tones), on a level with the forehead, vibrating against the top of the mouth, the nasal cavities and the "mask" of the face; (3) thinking (imagining-mentally hearing) the ideal tone. (Hence the practical value of correct examples given by the teacher, the phonograph or the radio). Mental images of floating, effortless tone, of distinct and NATURAL pronunciation of words (almost perfect diction), of faultless intonation, beautiful pianissimo, mezzo voce, etc., may be formed by listening to the Revelers and Olive Palmer over WEAF on Wednesday evenings. Listening to these and other artistic singers is a practical and effective way of gaining correct mental images (ideals). Nothing is more helpful to progress in singing.

A GOOD SINGING TONE is (1) **FREE**—not restricted by muscular interference—tension—stiffness, especially of the neck, throat, jaw and tongue; (2) **RESONANT**—enriched and colored by head and nasal resonance—i.e., vibration against the top of the mouth, nasal cavities and mask of the face; (3) **EXPRESSIVE**—vitalized by thought and feeling stimulated by the emotional content of text and music. The physical sensation of a free forward tone with much head and nasal resonance is a revelation to the young singer. He is delighted to discover that he can produce free, resonant tone without physical effort.

HUMMING

Humming is one of the most valuable aids

to singing, provided it is properly done; otherwise, humming is positively harmful.

The following is recommended for daily practice: Exercise 2. Make sure of (a) correct posture, (b) breathing, (c) lifting sensation from the hips up, (d) relaxed jaw, tongue and throat. Hum a, g, f, (mi re do) with jaw dropped (relaxed), teeth apart, thinking the tone vibrating (rumbling) in the head and nose. Result—resonant, vibrant tone, distinctly felt in the head and nasal cavities. It is all-important that the vibration SHALL be felt in the head and that the throat be relaxed (no sensation whatever in the throat except a feeling of relaxation). Repeat several times; then sing mi re do in the key of f sharp; then in g; then in a flat. Watch very closely the slightest tendency to tenseness—THE HUMMING TONE SHOULD BE LITERALLY AS FREE AS THE SINGING OF AH. IMAGINE you are singing AH all the time you are humming. The objective is to gain the power to hum throughout the compass of the voice, without effort, without tension, producing a tone as free as the AH. The high tones and low tones must be as free and resonant as the middle tones. Imagine the tone STARTING and vibrating in the head, the jaw hanging loose and the teeth apart. Do not try to hum loudly; imagine a floating effortless tone.

When the singers gain the power to hum in the middle register with a tone as free as the AH, and without any sensation of pinching the tone or shutting up the throat, hum the first fifteen measures of "Beautiful Savior." This humming should be continuous, with no stops, the singers TAKING BREATH ANYWHERE EXCEPT AT THE END OF A PHRASE (just opposite the usual procedure in taking breath).

Continually compare the singing of a phrase to AH with the humming—i.e., change back and forth from M to AH when singing a given tone, making sure there is no muscular restriction or tension when humming—that there is absolutely no sensation in the throat when changing from AH to M. When the humming is as free and unrestricted as the ah, the singer will have made remarkable progress and accomplished something very much worth-while.

MEZZO VOCE

The basses and tenors of the 1928 and 1930 National choruses sang through the ten rehearsals and the concert evidently without tiring, without forcing the voices and remained true to pitch throughout. The tenors in the 1930 chorus were particularly free from the faults generally found in the tenor part. This remarkable showing was largely due to mezzo voce (med-zo-vo-chay) singing. Experiments extending over a series of years in Pennsylvania high schools and teachers colleges and at New York University have fully convinced me and many others of the practical value of this type of singing, especially by male voices. The habit of using the mezzo voce on the upper tones and bass and tenor voices eliminates (1) voice strain, (2) "open chest" tones, (3) flattening, and aids materially (a) ease of singing, (b) flexibility and (c) tone quality. My experience with the First and Second National Choruses has given me full confidence that you can and will give your singers (basses and tenors especially) this invaluable aid with its resulting benefits.

WHAT IS A MEZZO VOCE? You will recall hearing John McCormack, Richard Crooks, Lambert Murphy, Paul Oliver and other tenors in person, over the radio, or on the phonograph, singing very high tones with

(Continued on next page)



THE THIRD NATIONAL
Dr. Hollis Dann, conductor. More than 400 high school children from all

RECENTLY a number of State Boards of Education have announced that a high school teacher who does not hold a degree cannot be employed by the high schools of the State. This rule applies to teachers of music as well as to teachers of academic subjects.

Dozens of colleges subject to the supervision of State Boards of Education are more and more refusing to engage as instructors in music teachers who do not hold a professional degree. In most cases these rulings are not retroactive. Competent and experienced teachers may hold their present positions, but to transfer to another school becomes increasingly difficult. In a number of States teachers now employed, who do not hold a degree, must attend summer schools until the necessary number of credits is earned and the degree obtained.

The results are bitter complaints on the part of music teachers who do not hold a degree; a great influx of teachers to the summer schools the country over; charges of injustice to competent and experienced teachers; and queries as to why the State Boards of Education think the degree-holding teacher superior to the teacher who does not hold a degree.

If music teachers as a class had not been blind to developments they could have seen this coming fifteen years ago, and could have prepared themselves to meet the situation as it developed. They could have learned from doctors, lawyers, architects, librarians, dentists, and engineers—none of whom are permitted to practise and teach without degrees. They might even have learned from the plumbers and electricians who must be certified by the State before they can work for the public.

So far the musician is much better off than any of the above. He can still sing or play in public or he may teach privately without state interference. But how long will it be before he will not be allowed to teach even privately until the State has passed on his qualifications? I believe the music teachers will see even this come to pass in the next twenty years.

Now all this may be right or wrong, but it is here. The States have the power. The States are using the power just as they did with doctors and lawyers. The doctors and lawyers, many of them complained of injustice, just as musicians are complaining now, but to no avail. The States are all powerful and without fear or favor they enforced their rulings. I believe that music teachers can expect no exceptions will be made, and that the music teacher who does not hold a degree will have increasingly more difficulty in securing a position.

Now what does a degree mean? Does it mean that every music teacher holding a degree is a good and competent teacher? Does

WHY DEGREES FOR TEACHERS?

By Harold L. Butler

Dean, College of Fine Arts, Syracuse University, and President, National Association of Schools of Music

a medical degree mean that every doctor is a competent one? Does a law degree mean that every lawyer is a competent lawyer? Certainly not. We all know that there are competent and incompetent doctors, and competent and incompetent lawyers. Well, then, what does a degree mean? Simply this: a degree means that the holder has followed a prescribed minimum course of study in his specialty, and that he has done his study in a recognized educational institution chartered by the State to grant such a degree. The degree cannot insure honesty, ability, or competency, but it is supposed to insure a prescribed amount of training for a period of at least four years.

If you believe that the State should prevent the inadequately trained doctor from practising on you and your family, should you not also believe that the State should prevent the inadequately trained music teacher from teaching your children in the public schools and colleges? But, you say, you know many competent music teachers who do not hold a degree. So do I. I also know that forty and fifty years ago there were many competent doctors and lawyers who did not hold a degree. Abraham Lincoln was one of the lawyers. But there were also many incompetent lawyers and doctors who did not hold degrees. Today there are thousands of incompetent music teachers who do not hold degrees—men and women who make their way by reason of natural ability, personality, and advertising.

Years ago when the State ruled that no one could practise law or medicine unless he had had a prescribed amount of education, it worked a great injustice on many who had received their training in private offices. The States are now doing great injustice to many competent music teachers who received their training from private teachers, but, just as they prevented the inadequately trained doctor from practising forty and fifty years ago they are now beginning to prevent the inadequately trained music teacher from teaching in the public schools, normal schools, and colleges.

If the present movement is to continue it is quite evident that some sort of standard for a degree in music must be arrived at.

Chartering a college or conservatory to grant a degree in music does not insure that the college or conservatory will set up a well rounded course of study, engage a competent faculty, and see that the degree is actually earned. Some authority will have to set up a minimum standard and by frequent examinations of the schools granting degrees, see that the standard is observed. The medical and law schools passed through this same period of development in exactly this manner. For forty years the law and medical associations fought this battle until they either brought up to standard, or put out of business, every law and medical school in this country. In music education this work is just beginning.

The National Association of Schools of Music was organized in 1924, published a standard set of music curricula in 1927, and again published a more complete set of standards in 1931. The Association has examined more than one hundred colleges, schools of music, and conservatories of music, and has admitted to membership in the Association just forty-nine of them. During the past year all member schools were examined as to equipment, faculty, courses of study, records of students, and by examination of students in the schools, the results of the instruction given. As a result of these examinations forty-four of the member schools were found to be observing the requirements of the Association, one school was dropped from membership, and four, including two university schools of music, were placed on probation for a non-observance of the standards set up by the Association. Between twenty-five and thirty other schools have applied for membership. These schools will be examined this fall and their fitness for membership determined. A large number of other schools of music are now working to bring their courses of study up to the standard set by the Association.

These standards apply to courses in piano, organ, violin, voice, composition, orchestral instruments, public school music, harmony, advanced theory of music, history of music, ear training, sight reading, ensemble, academic subjects, and educational subjects. The Association will gladly furnish any one inter-



HAROLD L. BUTLER

ested in music education a copy of its 1931 booklet, which sets forth in detail its requirements and standards. Requests for the booklet should be addressed to H. L. Butler, College of Fine Arts, Syracuse, New York.

The Association is already recognized by a number of State Boards of Education and by the Southern Association of Colleges. The officers have had several conferences with representatives of the North Central Association. In time its requirements and standards will be recognized the country over, and colleges and conservatories granting a degree in music will be forced either to bring their work up to standard or to cease granting a degree in music.

The Association is under no delusion that all this will be brought about in the near future. It took the medical and law associations about thirty years to straighten out the situation in the law and medical schools. It should not take the National Association of Schools of Music this long to bring about the desired results in the schools of music. It can profit much by the experience of the law, medical, architectural, engineering, and library associations which have already practically completed their work.

Young teachers of music the country over should watch carefully this movement, attend only first class schools of music qualified to give the best instruction in music, and should earn the desired degree. Otherwise it will be increasingly difficult for them to obtain positions as teachers of music in the public schools, normal schools, or colleges.

(Continued from page opposite)

an extremely light, small voice—the high b flat at the end of "Celeste Aida" or the last tone in "Mother Machree" for example. This is mezzo voice—"half voice" as the term signifies. It is not purely falsetto, else it would sound like a woman's voice. The tone is mellow and musical, produced, without the slightest effort. Using it the bass and alto can sing the upper tones of the first tenor and soprano compass, and all tenors and sopranos the extreme high tones of these parts with perfect ease. The only voice that will have difficulty with the mezzo voice is the one that is badly restricted by "interfering muscles"—the singer who starts the tone (especially upper tones) with contraction of the throat and neck muscles.

The key to sureness in getting quick results is in securing complete relaxation—particularly of the lower jaw and tongue. Imagine the jaw is broken—that it literally drops open—making pronunciation of words

impossible. Your efforts to talk with a helpless lower jaw result only in a series of unintelligible sounds. You look, feel and sound foolish—your attempts to talk with a "broken" jaw, and similar attempts by the singers—result in a hearty laugh by all, which helps the relaxation very much. When this exaggerated state of relaxation is reached—try the following exercises with all the male voices: (The basses sing with the mezzo voice just as high and just as easily as the tenors).

Exercises: (1) Sound high g or a flat to the syllable "la" quickly and lightly five times—"la la la la la" and without the slightest effort. (The necessity of effort is sure proof of failure). (2) Beginning with upper a flat, sing do ti la so la ti do three times rapidly and lightly to the syllable "la," prolonging and swelling the last tone. (In swelling the tone avoid pushing; instead, imagine a larger space for the tone to vibrate. Think up, not out). (3) Begin-

ning at the same pitch with syllable "la," sing the descending and ascending scale, holding the upper tone at the end. Repeat several times. (4) Begin with upper g and sing as in (2) and (3). (5) Begin with upper f sharp singing as in (2) and (3). (6) Sing from upper f, e, e flat and d in the same way, always singing rapidly and very lightly with complete relaxation. It is important that the mezzo voice be carried all the way down the scale. This is a quick and effective way to secure real pianissimo low tones. Carrying the extremely light voice all the way down is also the quickest way to eliminate the "break" into the full voice which many will experience. This break will gradually disappear with the right sort of practice.

Sometimes the woman teacher finds difficulty in getting these results because she cannot demonstrate the mezzo voice of the man. Suggestion: Let her find a bass or tenor among her pupils who gets the mezzo

voice easily and then have him demonstrate.

After the basses and tenors have practiced the mezzo voice several days as suggested, let them apply it in singing parts. Do not be surprised if the mezzo voice is weak and breathy at first. As they get accustomed to the ease of production the tone will gradually gain in resonance, timbre and volume especially if correct posture, breathing and breath support are applied.

Introducing the mezzo voice with sopranos and altos, FOLLOW EXACTLY THE SAME PROCEDURE AS OUTLINED FOR THE TENORS AND BASSES, beginning with exercise (1). It is better to work with the male voices and female voices separately until all have gained some facility in singing mezzo voice.

PIANISSIMO

One of the most beautiful effects possible with a chorus is a real pianissimo—each voice producing a very soft but very live tone, without weight or volume yet with every word clear-cut and distinct. THE MORE SOFTLY THE CHORUS SINGS THE MORE DISTINCT MUST BE THE PRONUNCIATION OF THE WORDS. This essential result is exactly opposite to the natural tendency of the singers. When they sing very softly the tendency is to pronounce the words indistinctly and to produce a dead, spiritless tone. Consequently few choruses achieve a satisfactory pianissimo.

Lately I have found a simple way to get a fine pianissimo quickly and with only a fraction of the effort usually expended. The procedure is as follows: Practice the scale exercise mezzo voice as outlined above, with all voices, CARRYING THE HALF-VOICE FROM A or A flat down two octaves and back with syllable "la" and with Latin syllables (do ti la so, etc.) with distinct and clear-cut enunciation and with a bright, live tone. (Think eight notes on the key tone—sixteenth notes on all other tones). Then, when every singer has in mind this very light tone, immediately use it in a familiar song requiring pianissimo singing. The result with a chorus is thrilling—really remarkable.

Until your singers are able instantly to apply the mezzo voice THROUGHOUT THE ENTIRE COMPASS OF THE MUSIC, when asked to do so, begin the practice with mezzo voice singing of the scale exercise. Here again, success depends upon the MENTAL attitude of the singer—imagining (mentally hearing) the result desired.



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HANSEL AND GRETEL PRESENTED BY CHILDREN

The Famous Regensburg Domspatzen Are Musical Sensation

BY MARIETTA FEDERL

WE frequently underestimate the artistic capabilities of children until they are put to the test. And then quite likely we are amazed. At least that was the case when children of ten and twelve making up the Regensburg Domspatzen, (Cathedral Sparrows) presented Hansel and Gretel, Humperdinck's delightful opera.

Musical educators had often considered the possibility of having Humperdinck's opera, Hansel and Gretel, played and sung by children.

But up to the recent presentation in Germany, the idea had not been realized at least in Germany. However, the capable conductor of the Cathedral Choir of Regensburg, Dr. Theobald Schreme, at last attempted the presentation of this opera with his excellently trained Domspatzen (Cathedral Sparrows). It was a masterpiece.

The Regensburg Cathedral Choir is traditional in Germany like Oberammergau or Wagner and Bayreuth, and in its musical training and vocal beauty it competes with and perhaps outdoes the choir of the "Sistine" in Rome. The Cathedral Sparrows are also famous throughout Germany and it was from these that the cast of the opera was largely drawn.

If for once they broke away from their traditions and exchanged the majestic vaults of their beautiful Cathedral for the stage, it was not for vanity's sake, nor ambition's, nor for the pleasure of acting; it was from pure necessity, to help the hopeless financial state of the Cathedral benefices.

The venture was not an ordinary or even an extraordinary success. It was a triumph. The theater was more than crowded for the twelve successive performances which were first given in 1930.

The opera opens with the charming scene in which Gretel, graceful Gretel, teaches clumsy Hansel to dance, and then they are driven from home by the poor, starving mother.

These three parts were taken by boys of

confident innocent childhood come to full expression.

The Angels' Ladder was a touching scene with the conscientious and well disciplined efforts of the clumsy angels to execute their dance.



THE FINAL CHORUS

Which takes place in Act III of Hansel and Gretel, presented by children.

ugly old monster and finally, the incomparably beautiful chorus which ends the play, made the whole audience regret that there is only this one chorus in the whole opera.

It was all so exquisitely natural, lively and genuine, so deeply impressive, and acted and sung with such real musical understanding, that it is no wonder that the criticisms in the leading papers were full of praise, calling the performances "marvelous" and applauding the emotional power of these young voices, trained in the austere art of the old masters to a pitch of rare perfection.

Humperdinck, the composer's son who came with "great expectations," was delighted with the performance. "If one considers," he writes, "that my father's opera, in spite of the unpretending action and popularity of its music, puts high claims even to expert operatic singers, the performance of these boys is doubly to be praised. With naive security the young singers rise to the most difficult passages of their parts."

"What the young Cathedral Sparrows perform under the capable and devoted tuition and guidance of Dr. Theobald Schreme is marvelous."

Some critics call Dr. Schreme a born musician who has done wonders in preparing and getting up these performances. "He conducted them with great security and circumspection, with lively feeling and impression of dynamics, which he so well adapted to the naturally limited powers of the young voices."

Anyone who was lucky enough to see a representation of Hansel and Gretel by the "Domspatzen" would never again wish to see it performed by grown up and made up professionals.

It is no wonder that the entire company



SCENE IN ACT III, HANSEL AND GRETEL
Witch coaxing Gretel toward the oven.



ACT II, THE ANGELS' LADDER



SCENE IN ACT I
Starving mother driving children away.

Following these initial performances invitations came for the Sparrows to perform in Munich, Augsburg and Nuremberg, and when the opera was presented in those cities success was equally great. Each time the audience was spellbound and thrilled, from the very beginning of the performance.

ten, eleven and twelve years old, while the tipsy father was acted by an adult member of the choir, a capable baritone.

Then the two children lose their way in the forest, and kneel down to say their evening prayer, a beautiful emotional scene where vocal beauty, and the pure souls of a

Particularly lovely was the children's duet in front of the Witch's House. The grotesque Witch herself, another adult singer, had thoroughly mastered this difficult vocal part, and acted with great realism. Then comes the delight of the children when they at last succeed in burning the

with their capable conductor should receive enthusiastic invitations from Munich, Augsburg and Nuremberg, where they have already played with enormous success.

They are further invited to Dresden, Berlin, Cologne, Budapest and other towns, and they may even come to America.

SUCCESSFUL PUBLIC PERFORMANCES FOR CHILDREN

Recitals—Radio Singing—The Song Festival

BY LOUISE WEIGESTER

THERE is an old saying that children should be seen and not heard. This saying doubtless had its origin in the old system of child training which conceived discipline to be a checking instead of a guiding process. Modern thought conceiving life to exist for the purpose of self-expression naturally condemns this old idea of discipline. Self-expression is inevitable and, if appropriate channels are not provided, this natural instinct which is bound to assert itself may seek wrong channels. Undesirable inhibitions, neurotic conditions and even insanity are caused by blocking the normal avenues of self-expression. Musical performances for children furnish wholesome mediums for self-expression of a high order.

The primal object of self-expression is probably self-satisfaction and was originally sought through the sense channels only. As civilization and education progressed, man found pleasure in the exercise of his mental faculties. Through these faculties he acquired a higher form of satisfaction derived from giving pleasure to others. This form of satisfaction is one of the basic principles of education, culture and religion. However, like many other ideals, even the principle of giving pleasure to others has been carried to the extreme in theories of self-sacrifice. The misapplication of the principles of self-satisfaction and self-sacrifice is responsible for a large number of our education difficulties. Self-satisfaction is a strong factor in developmental processes and is of vital importance in all musical training. Aversions to entertaining others

are frequently acquired by children through the thoughtlessness of their parents. The mother, who for the satisfaction of her per-

sonal vanity, asks her child to demonstrate his musical ability on every possible occasion without regard to the fitness of the oc-



PARTICIPANTS IN THE CHILDREN'S FESTIVAL GIVEN AT THE LOUISE WEIGESTER SCHOOL.

casation or the mood of the child is apt to destroy the pleasure which the child might otherwise experience in performing under more propitious circumstances.

Every effort should be made to establish a favorable mood for musical performances. They should never be prompted by a spirit of self-aggrandizement but always by the anticipation of the pleasure which music can give to both the performer and the audience. From the earliest years the interest should be focused upon the music rather than the performer. The first recitals for children should be very informal. They may be given in the form of parties for the children only. Discussion of the music, singing games and stories of great singers aid in maintaining the interest. The first adult audiences should be composed of parents and intimate friends.

Too much cannot be said against commercializing the talent of children. Although there are laws forbidding the professional performances of children, there are many ways of evading the laws and we find constantly increasing numbers of parents who make use of the talents of their children for the purpose of increasing the family income. Such an employment of child talent precludes many mental and physical experiences which are recognized as desirable for the most wholesome development. Even the highest musical attainment is seldom reached when the commercial side of the subject is stressed too early. It has been observed

(Continued on page 54)

A Five-Foot Shelf of Books

(Continued from page 47)

ades genuine sociological thinking has begun to exert an influence upon the aims and practices of education, and it is safe to predict that sweeping modifications of the present system will result from further developments along this line. The supervisor will gain a new outlook from the study of the following books. Their implications for music education are far-reaching.

Snedden, Educational Sociology for Beginners, Macmillan, 1928.

Finney, A Sociological Philosophy of Education, Macmillan, 1929.

I have reserved Psychology for the last, and in a subject changing with the dizzying rapidity of this I can only recommend the following books as the last word for the moment upon the subject of Psychology and its applications to Education. Tomorrow there will probably be others more up to date and more significant. The supervisor should be intimately familiar with these, and be on the lookout for the next published word on the subject.

Dashiell, Fundamentals of Objective Psychology, Houghton, Mifflin, 1928.

Jordan, Educational Psychology, Holt, 1928.

Indispensable to the music supervisor is the specialized work:

Seashore, The Psychology of Musical Talent, Silver, Burdett, 1919.

While deploring the fact that there is no literature of music supervision, the following books are submitted as providing a general basis for experimentation along special lines.

Barr and Burton, The Supervision of Instruction, Appleton, 1926.
Anderson, Barr and Bush, Visiting the Teacher at Work, Appleton, 1925.

These books fill a shelf a few inches over the limitations imposed. Your critic commends them to your thoughtful consideration. After all, the important thing is to have a shelf of books, use them constantly, meditate upon them, put them to pragmatic tests, add to them, subtract from them, and grow with them.

Sousa Dedicates Northern Pines March to Band and Orchestra Camp at Interlochen

John Philip Sousa, the March King, spent several weeks at the National High School Camp, in Interlochen, Michigan, this summer and gave the students and educators there concrete proof of his great interest in musical education of American youth. Sousa has written what he calls one of his best marches, The Northern Pines March, published by G. Schirmer, Inc., named for and dedicated to the Camp. At the first rendition by the 250-piece band, which is known for its coast-to-coast broadcasts Saturday evenings, he announced that all the royalties accruing from the sale of the march will be devoted to a Sousa Scholarship Fund for the students at the Camp. At the present time only a few scholarships at the camp are awarded nationally, most of them being given by local organizations to home town students of outstanding merit.

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THE VIOLONCELLO, INSTRUMENT OF SONG

By Felix Salmond

[From Mr. Felix Salmond, Head of the Department of Violoncello of The Curtis Institute of Music, comes the following article. Mr. Salmond's interesting account suggests clearly how much wider the violoncello repertoire is than one commonly supposes, while his trenchant observations on specific works in this repertoire will prove stimulating and suggestive.—The Editor.]

THE violoncello is undoubtedly one of the three solo instruments which is important in itself and in the music which has been composed for it by the great Masters. It is *par excellence* the great singer and poet of the trio and is unequalled by the piano or the violin in its variety and range of tone color and in its capacity to express music of nobility, tenderness, and declamation.

The violoncello can sing soprano, contralto, tenor, and bass, and it is capable of equal beauty of tone in all of these registers. That the greatest composers recognized this unique feature of the violoncello's tone color,

can be clearly perceived in the works of Beethoven and Brahms. The five sonatas of the former master and the two sonatas and magnificent 'cello part in the Double Concerto of Brahms are striking examples of this aspect of the characteristic qualities of the instrument. Indeed, it is not too much to say that these works contain everything of which the violoncello is capable musically and technically. Obviously, both composers loved the instrument and realized acutely its nobility, as well as its possibilities for lyrical and dramatic utterance. In none of these works is the instrument asked to compete with its more brilliant and dazzling sister, the violin. The violoncello cannot "show off" without losing its true tonal character: however brilliantly "fireworks" on the 'cello are executed, they fail, and must always fail, to compete in effect with the same type of composition for the piano or the violin.

No, the violoncello student must be concerned primarily with acquiring a technique which will enable him or her—amazing how many women learn the 'cello, although it is

the most masculine of instruments and requires great physical strength to play well!—to absorb the musical contents of the masterpieces written for the instrument. It is incredible how, even today, students of quite mediocre technical ability imagine that they have sufficient equipment to take part in chamber music performances! One cannot be a first class ensemble player with a second class technique; neither can a purely solo performer on any instrument become a fine chamber music player unless much of his early music training has been devoted to this most absorbing and difficult branch of the Art of Music. Let no student imagine that a technique inadequate for performance of the standard 'cello concertos will prove adequate for the exceedingly important and difficult 'cello parts in the chamber music of Beethoven, Brahms, Schubert, and many others. The 'cello parts of the quartets of Haydn and Mozart, for example, appear to be far from difficult technically, but they flatter only to deceive! They require a complete command of bow and fingers, especially the former, if they are to be played with the necessary finish, rhythmic precision, and beauty of tone. One could write at great length of the 'cello parts in the chamber music of Beethoven, Brahms, and Schubert.

In each work of these three composers the 'cello has parts of the highest importance and difficulty. For their mastery endless hard work is obligatory; but the student will be richly rewarded who makes of them a serious and constant study, for unquestionably it is in these works—beyond all others—that the unique beauty of the violoncello receives its fullest expression.

Important and rich in musical interest are many of the works composed for 'cello and orchestra (some of which will be briefly touched upon later), it is, with one or two exceptions, in the sonata repertoire that the violoncello as a solo instrument is most convincing. Beethoven left five sonatas, two in his earliest period: in F major and G minor, opus 5, Nos. 1 and 2; one in his second period: the very famous and lovely sonata in A major, opus 69; and two in his third and last period: in C major and D major, opus 102, Nos. 1 and 2, the latter of which contains one of the most sublime and deeply moving slow movements that even this master ever created. Indeed, this Adagio, together with the Adagio of the Second Sonata of Brahms, in F major, opus 99, is the very summit of all the beautiful music composed for the violoncello.

The two early sonatas of Beethoven are full of melody, lyrical charm, gaiety, and humour, and they are most gratefully written for the stringed instrument. The great sonata in A major is one of Beethoven's few happy works of this period. It is nearly all sunshine, and the superb Scherzo and Finale sparkle. Nevertheless, the first movement is the finest, with its noble opening subject and its masterly development section. This work is almost Italian in feeling and the 'cello part is most grateful to play.

Of the two last sonatas, the one in C major—fine as it is—is overshadowed in importance and inspiration by that in D major (No. 2), which, in addition to its unique Adagio, possesses a highly dramatic first movement and, for a Finale, one of the finest fugues composed by Beethoven.

Brahms, in his two sonatas, opus 38 in E minor and opus 99 in F major, enriched the violoncello's repertoire in no small measure. The E minor must be treasured especially for its poetic and gravely beautiful first movement. The F major sonata is a complete masterpiece and one of the glories of 'cello music.

Before touching upon the modern sonatas, a few words must be devoted to the six unaccompanied Suites of Bach. These compositions, amazing in their exposition of the 'cello's resources, may be said to have become familiar through the miraculous performance given to them by Pablo Casals. Chiefly through them he attained his unique position as an interpreter and executant. As Joachim's performances of the last quartets of Beethoven are said to have been beyond compare, so are the performances of the Bach Suites by the great Spaniard. These suites of dances are full of charming invention, and, in some of the preludes and in all of the sarabandes, of deep feeling. The 'cello student and artist will find in them a rewarding and inexhaustible musical and technical study.

A few remarks on the modern sonatas must suffice. There are fine and effective works by such composers as Chopin, Grieg, Rachmaninoff, Jean Huré, Debussy, Guy Ropartz, Frank Bridge, Dohnányi, and many others.

The early Italian masters contributed much splendid music to the repertoire with their solo sonatas. These works by Marcello, Boccherini, Veracini, Sammartini, Valentini, Locatelli, Corelli, Tartini, and many others, show, above all, the possibilities of the violoncello as an instrument of song. Indeed, although many of the composers last mentioned wrote their sonatas originally for the violin—Locatelli and Valentini, for example—yet these works are now played always on the 'cello and are generally regarded as original 'cello works. The great Italian 'cellist, Alfredo Piatti, rendered an invaluable service to the repertoire of his instrument by his admirable editions of Marcello, Boccherini, Valentini, Locatelli, Porpora, etc. In our own day, Joseph Salmon of Paris has made a very interesting edition of about sixty of these old sonatas.

We come now to the concertos. Haydn's concerto in D and Boccherini's in B flat are the two most popular of the old works in this form, and they both contain much lovely and charming melody, as well as many technical difficulties. What would 'cellists not give for a concerto by Mozart, Beethoven (his Triple Concerto is a comparatively poor work), Schubert, and Mendelssohn! Mendelssohn is known to have declared his intention of writing a concerto for Piatti, for whose playing he had great admiration; but alas! his early death prevented the fulfillment of the promise. Schumann loved the 'cello—see the superb 'cello parts in his chamber music!—and left us a concerto (Opus 129) which contains some beautiful and also some weak and uninspired music. The opening theme of this concerto ranks with the finest inspirations of Schumann, but unfortunately the promise of a masterpiece is not achieved, and the work falls off in musical interest as it progresses. The Finale, especially, is poor music and is too

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long. As a whole, the work must be accounted "a splendid failure." On the other hand, Brahms, in his Double Concerto, has given to 'cellists one of his grandest creations. Important as the violin part is, the 'cello is the leading protagonist all through the work. The concerto is played more frequently than in former years, but it is still not as well known as it should and will be. Dvorák, in his B minor concerto, gave to 'cellists one of his masterpieces. The intensely dramatic opening subject of the first movement, with its exquisite poetic second subject, the inspired Adagio, and the splendid Finale show the violoncello in all its aspects, even though the orchestration is too heavy in places. Indeed, the work is almost a symphony with 'cello obbligato, in the



FELIX SALMOND

same way that the Brahms concerto for violin is a symphony.

Lalo and Saint-Saëns, in his first concerto in A minor, have contributed two immensely popular and effective works to the repertoire of the 'cellist. Elgar's concerto, while lacking the grandeur of his similar work for the violin, nevertheless contains much poetic and characteristic music and is a welcome addition to the concerto literature. It is, however, when we come to Richard Strauss' Don Quixote (in which a solo 'cello portrays the Don) and, above all, to Ernest Bloch's unsurpassed Schelomo (Solomon), a Hebrew Rhapsody for violoncello solo and grand orchestra, that the 'cello soars to epic grandeur. Strauss never reached greater heights of profound inspiration than in the final variation of his Don Quixote, which is an intensely moving solo for the 'cello, depicting the death of the Knight. These pages of Strauss will live when much of his other work has faded, for here we are in the presence of a true poet, philosopher, and seer. If Ernest Bloch had composed nothing but his Schelomo, he would take his place among the great masters of music. It is a work of passionate sincerity, grandeur, power, and sublime beauty. As the slow movements of Beethoven and Brahms especially discussed in this paper stand for the cornerstones of 'cello chamber music creations, so is this masterpiece of Bloch's worthy to be placed beside the achievements of the older masters. It is inconceivable that any instrument but the violoncello could have been chosen by Bloch for Schelomo. All its resources for tone color in song and for dramatic expression have been seized upon by the composer with amazing skill, and despite the overwhelming power of the tutti, there is no feeling of weakness when the solo instrument is heard. In Schelomo the violoncello is, in truth, the King.

The name of David Popper cannot be omitted from any survey of the 'cello repertoire. This famous Hungarian virtuoso wrote for the instrument a vast number of charming, effective, and musicianly pieces, and, from all accounts, played them inimitably. He might be called the Sarasate of the 'cello: both men were brilliant technicians of a similar type, and both excelled in their fascinating and unique performances of their own music.

In conclusion, it is quite conceivable that more music lovers will turn to the violoncello as the instrument of their choice, and that the standard of playing may in time also be raised to a position equal to that of the two other members of the great trio.

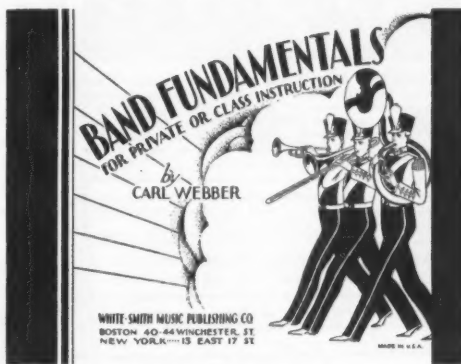
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Public Performances for Children

(Continued from page 50)

that child prodigies rarely retain their celebrity when grown.

Interest in studio recitals may be aroused by devoting individual programs to particular subjects. Have some recitals for boys only and some for girls. Indian melodies and negro spirituals appeal to boys, especially if the musical numbers are interspersed with stories of Indian and slave life. Fairy lore and bird songs interest girls. Folk songs of various nations are always interesting and valuable. Another program could be arranged from songs for children by classic composers. During the adolescent years girls and boys enjoy recitals together. Ballads, opera selections, songs of a particu-

larity and seasons also furnish their particular attractions. A glance at a musical calendar reveals that every month in the year contains the birthday of some renowned musician or composer. The musician whose birthday is made the occasion of a festival celebration is sure to be remembered. A particular century or period in history, such as the Viennese, may be chosen for the subject of a festival.

The chorus, because of its singular esprit de corps, should be a feature of the festival. Soloists may be selected from point of merit, thus furnishing an incentive for good work. Prizes may be awarded at the festival for good work in any department of the school or group. There is also a stimulating influence associated with a special costume. When children dress alike or in the costumes of a particular period there is an added interest. At least, all of those taking part should wear a sash or badge identifying them as participants in the festival.

In closing, a description of the 1931 June Festival of my own school may be of interest. The stage represented a garden. The scenery consisted solely of artificial flowers and vines supplied and arranged by the pupils. The program was divided into three parts. Part I represented Morning. The children came into the garden in costumes of their own choice appropriate for any morning occasion. They included bathing suits, beach pajamas, coolie coats and sport costumes of all kinds. The small children, dressed in tarlton to suggest butterflies, bees and flowers, performed simple dances. The choruses and solos were in praise of the dawn, nature and flowers. Part II represented the Children's Hour. One of the girls impersonated the mother and grouped her family about her for evensong. Each one sang a favorite selection. The mother sang Terry's Sweet Be Your Dreams and as the children retired a girls' quartet sang Denza's Goodnight. Part III represented Evening and a party. A simple change in the appearance of the stage was effected by the use of evening lights and by hanging Japanese lanterns. One of the pupils took the part of the hostess and received the members of the chorus as her guests. The feature numbers of the evening, which included opera and oratorio selections, were introduced as entertainment for the party. The Jolly Little Waiters specialty was thoroughly enjoyed by the boys. Negro spirituals were interpolated by one of the older boys impersonating the gardener. A French maid and an Irish policeman furnished comedy with selections appropriate to their make-up. Denza's chorus, Garden of Flowers, Alas! You Must Fade and Die, brought the evening to a close.

Summing up this series of articles on Training the Child Voice I wish to stress the importance of voice training and singing as the first form of musical instruction for children; of the fallacy of trusting to the guidance of instinct in the use of the voice; of the study of singing and the use of the voice by parents either individually or in parent-study groups; and of specialized training in voice culture and child psychology for teachers who train the child voice.

(This is the ninth article in the series, "Training the Child Voice"—The Editor).

Concert for Unemployed

A concert for the benefit of the unemployed at Newport, R. I., was given at Rogers High School Hall on September 15, sponsored by Mrs. Barger Wallach. Ivan Ivantsoff, tenor of the Philadelphia Grand Opera Company, and Andrei Salama, guitarist, were the soloists.



FREDDIE KRIEGER,
popular radio singer, in Chinese costume
worn at the Children's festival.

lar composer or period in history will interest this group.

Practically every radio station has its children's hour. Advantages of a far-reaching nature could be offered to millions of children through these hours if the standards of singing required for children were of a higher nature. Some poor adult singing over the radio is possibly unavoidable because of commercial influences. These influences, however, should not enter into the children's hour. Great care should be taken that only the finest voices and the most desirable selections go out to the vast invisible audience of children as models of singing for children. "Crooning," which is so popular, is as injurious to the child voice as to the adult. As stated in the January number of this series, "soft sweet" singing, which is another expression for crooning, employs local effort which, continued for any length of time, destroys the natural breath support.

The festival, of all occasions, is one of the happiest experiences in child life. Here, talent of many varieties may be used to advantage by the skillful director. The festival planned and conducted largely by the children themselves is the most desirable one. Children suggest many original and interesting ideas if encouraged in doing so. Holidays are frequently chosen as occasions for music festivals because of the interesting background which they furnish and the additional impression which the glamour of a holiday season affords. The various

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Richmond Harris and His Artists

Richmond Harris, for the past two years artists' representative and general manager in the East for the Baldwin piano has taken on a limited number of artists for whom he



RICHMOND HARRIS

will act as personal representative in addition to his work with this organization.

Before coming to New York Mr. Harris was with the Baldwin Piano Company in Chicago. He is the son-in-law of two great artists, Teresa Carreño and Eugen d'Albert, and his home in New York is the rendezvous for many resident and visiting musicians.

Among the Baldwin artists represented by Mr. Harris is Jose Iturbi, whose personal affairs Mr. Harris has handled since the Spanish pianist first visited America two years ago.

George M. Cohan Writes Another Flag Waver

In connection with the celebration of the two hundredth anniversary of the birth of George Washington, George M. Cohan has written another patriotic number entitled *Father of the Land We Love* which will be the official song of the occasion. George Cohan is a likely person to write such a song and we hope this song becomes as well liked as *Over There*. We understand that there are a million copies of the sheet music for free distribution to the school children of the United States. Copies of *Father of the Land We Love* may be secured by writing to the United States George Washington Bicentennial Commission, Washington, D. C.

1491 Certificates Awarded

The National Bureau for the Advancement of Music, in conjunction with the Committee on Instrumental Affairs of the Music

Supervisors National Conference, awarded a total of 1,491 certificates to winners in band, orchestra, solo and small ensemble events in the state and preliminary district contests with which they cooperated last year. In addition cups were awarded to state championship organizations. Most of the contests were supervised by colleges, universities and teachers' associations.

Pipe Organs in Public Schools Inefficient Says George H. Gartlan

The public school pipe organ without the reproducing or automatic player mechanism has been found to be only eight per cent efficient in New York high schools as compared with the new instruments recently installed with reproducing mechanism and libraries, Dr. George H. Gartlan, director of music of the schools of Greater New York, told 250 organists attending the annual convention of the National Association of Organists in the auditorium of the New York Training School for Teachers, New York City, on September 11. This discrepancy, Dr. Gartlan declared, is due to the inability of the Board of Education to employ a full time organist for every instrument.

Dr. Gartlan, welcoming the visiting organists in behalf of the Board of Education, introduced the subject of reproducing pipe organs for educational work for the first time during the convention, and was followed by the playing of several reproducing rolls on the new Estey organ. A short recital of four numbers by Dr. Melchiorre Mauro-Cottone, was followed by Father Finn of the Paulist Choristers, assisted by the Medecialists, with a most interesting exposition of the art of polyphonic singing.

"You may feel that the automatic reproducing feature is a step backward, reducing the demand for your services as organist," Dr. Gartlan told the organists. "We believe the contrary is true. An idle organ is no good for the present and no promise for the future. An organ in frequent use creates demand for more organs."

"The automatic player, however, does not relieve the demand for organists for musicals, recitals and other special occasions; rather it creates opportunities for such employment by being constantly useful throughout the school year."

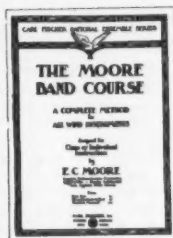
"I hope each of you, returning to your respective cities and communities, will enlist wholeheartedly in the growing movement to install a reproducing pipe organ in every one of your high schools throughout the country."

Dr. Mauro-Cottone's program follows: Fugue in D major (Bach); Berceuse, (Mauro-Cottone); Toccata, (Bossi); Sicilian Rhapsody, (Mauro-Cottone). As an added number Dr. Mauro-Cottone played the Scherzo by Bossi.

Montana School Wins Five Major Events

A record of achievement in the state school music contests of 1931 was made by Anaconda (Montana) High School, which won the five major events—orchestra, band, girls' glee club, boys' glee club and mixed chorus—at the meet in Billings. Charles R. Cutts, musical director of the school, says such honors have never before been won by an individual school in the state and would like to know of other schools having a similar record.

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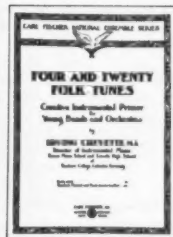
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HOW TO PLAY A MARCH

(Continued from page 45)

Remember, Wagner must have all full values, especially the eighth notes.

CORONATION MARCH

In the Coronation March, all quarter notes must be full values. Triplets of eighth notes (unless tied) must be short, also the sixteenths. See Example 5.



Treat the Coronation March in this manner. You will find the effect much enhanced.

A Little Trilogy in Prose

(Continued from page 14)

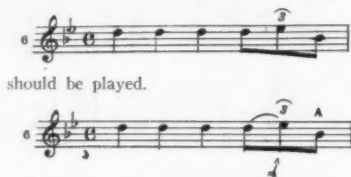
day. I hummed a phrase from Berlioz's Herold in Italy to mark my joy. But Backhaus asked me if I was not feeling well. He can be cruel at times, though he was doubtless right in advising me to stick to writing and leave singing to younger and Italian lyrical tenors. So we gazed in silence at the gorgeous panorama of azure sky and bluer sea; at rugged Alpin peaks and deep recesses of light and olive green; at a thousand years of purple and half a mile of red, with blue and yellow in between. Backhaus recalled a story of Brahms, who found the greens and browns of Germany very tame when he first returned from Italy. "Yet we cannot listen to Wagnerian orchestration all the time," said the philosophical Brahms.

We observed the antics of a gang of workmen on the railway and concluded they were taking a course of Swedish drill. On nearer approach however we discovered that they were only talking. The goats along the way were eating furze bushes in preference to softer thistles with apparently as much satisfaction as their human affinities derive from certain recent compositions for exaggerated orchestras.

In the streets of San Remo we saw a bill on a blank wall announcing a concert by Mitza Rachmaninoff who was to conduct an

AIDA MARCH

In the finale of the second act of the Aida March, the trumpets have: Example 6



should be played.

Remember we are never as heavy with Verdi as we are with Wagner.

The foregoing should prove of some assistance to leaders in getting better results with their marches. We learn to play a march after we have observed all the little details any one of which might not seem important in itself. During my experience I have played Stars and Stripes Forever at least 3,000 times and each time I usually see something I did not see before. The conductor who is through learning is through and had better retire.

orchestra of eleven performers. Could it be he? We roamed through the ancient section of the town and passed along many a street which began as a tunnel and ended as an elongated cellar. What a dank and dismal dungeon such a street would be in Glasgow, for instance, where the blazing sun and dry air of San Remo are unknown.

They say the workmen here are up at five o'clock in the morning. Is that necessary? Surely all human affairs should finish by three in the morning if the race is to reach a green old age at forty. Our Paris concerts begin about twenty minutes past nine. Even when Backhaus played five Beethoven sonatas and several extra numbers the hall was empty shortly after midnight. No! Five o'clock in the morning is impractical, impolitic, impertinent, impossible, in Paris.

We ate our lunch under a spreading fig tree at a temperature which made us think kindly of a fig leaf raiment. But the Chianti Natti was very cold and we survived the midday heat.

The towns and villages along the coast from Cannes to San Remo are barely more than half-a-dozen miles apart. It is nothing to have breakfast in the principality of Monaco, lunch in Italy, and dinner in France.

I had a longer ride when I set out for my seventeen hour journey to Paris in the north of France. At sunset on a summer's day I boarded the train at Monte Carlo and watched Madame Backhaus and her husband waving me adieu till the train curved into the harbor walls of Monaco. The sea coast was a series of hills and ridges separated by chasms with trestled viaducts, and our train looked alternately like a Sigfriedian dragon burrowing through the earth, and a gigantic spider striding with long and slender legs.

The landscape joined the dance, turning and twisting with bewildering levity. A little cemetery waltzed across the plain and a dignified cathedral plunged into a forest of towering pines. Factory chimneys, at the imminent risk of toppling, dived into valleys, and a narrow river curvetted gracefully under the light of the silvery moon.

But the stars in the heavens up above us scorned our planet. Not one of them condescended to look at the express and its snorting engine. The world was turning topsy-turvy all around us while they seemed passively immovable. What was our clatter and haste beside the easy speed of the huge star rolling silently through the unutterable blackness of unbounded space?

School Contests

The National School Band and Orchestra Association conducted solo and small en-

semble contests for instruments of the band and orchestra at Tulsa, Oklahoma, and at Cleveland, Ohio, respectively. There was a record entry list at Tulsa. In an effort to increase materially the membership of the Association it has been decided to reduce the dues to 25c.

Busy Season Ahead for Yolanda Greco

Yolanda Greco, Italian-American harpist, who had her debut in Town Hall last season, presented a program of all-Italian music from Palestrina and other old masters of the fifteenth, sixteenth and seventeenth centuries, together with contemporary Italian composers, Respighi, Pizzetti, Malipiero, Busoni and Casella. Miss Greco has chosen for her coming season as a contrast to that of last year works from the composers of Germany, France, Russia, England and the United States. This program includes Concertstuck by Van Vilm; Dances



YOLANDA GRECO

by Debussy; Chorale et Variations by Widor; Fantasy by Rimsky-Korsakoff; Concerto for harp, flute and piano by Mozart; suite, Adirondack Sketches, by A. Francis Pinto, for harp with string quartet and celesta accompaniment; and two numbers by MacDowell and Nevin, transcribed for harp by Pinto.

Yolanda Greco will also lead the New York Ensemble of fourteen harps in programs of classical transcriptions. Several engagements have been booked for Signorina Greco and her harp ensemble as an assistant to vocal soloists. The personnel of her harp ensemble includes Mary Brubaker, soloist with Creators' Band; Mignon Laird; Elizabeth Blewitt, young American harpist who appeared in a joint recital with Marie Montana, soprano, at the Ocean Grove Auditorium; Mabel Cameron, harpist from California, for several seasons soloist with Rolands Band of Vancouver, B. C.; Frances H. Wagner, harpist and organist, who was awarded the harp scholarship at the New York College of Music; Wilhelmine Meagher, Victoria Brown, Helen Harrison, Laura Perlicht, Elizabeth Darrow, Agnes Ramirez, Stella Graw, Ruth Seiderman, Ruth Epstein and Beatrice de Bussy-Darcy. Yolanda Greco is under the sole management of G. F. MacFarlane, New York City.

"The Vision of Fuji-San" a Real Number for Band and Orchestra

There has come to our desk the score of an orchestral and band composition published by Bosworth & Co., of London, entitled "The Vision of Fuji-San" by Albert W. Ketelbey. This music, as indicated by its title, is Japanese in character and admirably interprets the program which Mr. Ketelbey has set for himself.

Written in the key of A minor this prelude to a Japanese play, first pictures the majesty of the mountain Fuji-San in a bold and dignified manner with a theme that constantly shifts from 4/4 to 2/4 and back. There is excellent use of percussion and the orchestra plays massively. The second theme "The Love Vision" enters immediately after the dignified opening of thirty measures. The melody seductive and slow is carried by muted violin and cello (or Cor Anglais and clarinet in the band arrangement) with the strings tremolo giving a well-balanced accompaniment. With diverse and colorful orchestration this theme is repeated and is broken in upon suddenly by the "Dance of the Japanese Actors." Here in oriental pattern a light and scintillant melody accurately portrays the gyrations of these folk in their picturesque costumes. A xylophon punctuates the thematic pattern in delightful fashion.

This dance is repeated with variations of color, giving many instruments of the ensemble opportunity for solo passages. Brasses are used extensively to add brilliance.

The score ends with the "Apotheosis of the Love-Vision" built in grandioso style and with the full orchestra handled consummate-

ly. A vibraphone and glockenspiel are used at the finale to add color and give the composition that distant dying effect which stimulates hearers.

"The Vision of Fuji-San" is a welcome addition to band and orchestra literature and will appeal to all ensembles, particularly those of the theater. It is not too difficult for performance, yet colorful and interesting in treatment.

A Sketch of Burmese Music

(Continued from page 18)

dainty and graceful little creatures remind one of the petite Geisha girls of Japan as they are like them in stature and style, rather than resembling the cumbersome Nautch girls one often sees in India. Delicately shaped, beautifully attired, sinuous and agile, they have a peculiar charm as they weave the measures of some old dance of Burma's Yesterday.

Like the Japanese girls they use fans, and with the same grace and facility. Their movements, at first slow and restrained, gather momentum gradually to the increasing tempo of the music to which they sing their little songs in the small child-like voice that one would expect from their immature-looking bodies.

The muscular control of a Burmese dancing girl is remarkable. As the dance is sometimes intricate and difficult all parts of the body are eventually brought into play, until at the finish of the piece they droop gracefully to the floor in a studied but natural-looking pose. Even a premiere danseuse of a Russian ballet could gain points from these small girls.

There is much originality in the dainty performance of a Burmese dancer and an absence of vulgarity or coarseness such as one often sees in Nautch girls of India or muscle dancers of Egypt. There is no suggestion of the "Danse du Ventre" here and one is particularly impressed with the delicacy of the conception in the dance-forms and the graceful and ingenious charm of the elf-like little dancers.

No wonder the "Tommy" in "Mandalay" was enraptured with a Burmese maid; no wonder that he fell hopelessly under the spell of this land of golden moonlight, of silver temple-bells, and all the colorful glamour of the East; for even I have heard a voice calling across the Bay and it seems to say "Come you back to Mandalay."

Wins Iowa State Trophy

The Audubon High School Orchestra of Audubon, Iowa, under the direction of Miss Amy Robertson, won the state championship trophy in Class B for the third time in 1931, thus becoming its permanent possessor. The meets are held annually in May at the University of Iowa, Iowa City.

PUBLICATIONS

A NEW VIOLIN SONATA BY GOOSSENS

The publishing house of J. & W. Chester of London has just issued Eugene Goossens' Second Sonata for violin and piano. It is a work of moderate length, melodic in a modern way, and very brilliant. Quite appropriately, it is dedicated to Paul Kochanski.

Goossens has never cared to experiment in musical idioms that are intended rather to shock than to charm. He writes from the inner urge, as a matter of self-expression, and although he is still a young man, he has been composing for so many years that he has developed an individual idiom that varies very little. This is a point of strength that has been a part of the stock in trade of every composer who has ever risen to great eminence.

Just what the Goossens style is may scarcely be described in words. It includes a harmonic scheme that looks shocking on paper, but sounds perfectly smooth and natural in performance. There is nothing horrifying about it, and it serves this gifted composer to present his ideas in the most attractive manner.

The sonata is in three movements, an opening allegro moderato, an intermezzo "a la sicilienne," and a finale. Both instrumental parts, violin and piano, are of equal importance and exceedingly brilliant. Goossens, a violinist as well as a pianist, is particularly well qualified to give technical quality to his instrumental writing.

OCTAVO

(J. Fischer & Bro., New York)

Joshua Fit de Battle ob Jericho; Go Down, Moses; Palestinian Laborer's Chant, by Harvey Gaul.

The Sound o' the Pipes, by H. Waldo Warner.

I Could'n Hear Nobody Pray; All Praise to God Eternal (Russian Thanksgiving Anthem); St. Peter's Day Carol, by Harvey Gaul.

Boating Song of the Yo Eh; A Feast of Lanterns, by Gordon Balch Nevin.

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NEW YORK CITY

RADIO

(Continued from page 36)

fore I am not with the Metropolitan—" said the gentleman twelve years ago.

You recognize these stories. They belong to the Bunyan and John Henry sagas of musical folklore, slightly changed to fit opera, concert and now, radio.

Not that the unwary musician can trust his platinum fillings with every stray Capone in this vast field. But the tales of the kind I have cited are simply part of our folklore.

Incidentally, I know of a person who once offered a large reward to anyone who could produce evidence of actual cases of bought-and-paid-for engagements.

The reward has never been claimed.

When David Bispham passed on some of the reviewers mentioned that the mantle of the American baritone had been bequeathed to Percy Hemus.

But Percy Hemus deserted serious music; he belongs to radio and radio belongs to Hemus. Like Bispham, a fine operatic comedian, Hemus found a congenial place as a radio minstrel, eventually the best in broadcasting. And now he refers to himself as "the veteran radio minstrel."

Here is a unique musical personality, Dr. Hugo Riesenfeld. For years the debonair "Wienerblut" of the Rialto orchestra podium, Dr. Riesenfeld today remains a conductor uncaptured by the radio. I hear him practice Strauss, Waldteufel, Schubert, and presumably modern bits of his own creation. Day after day you may see him work over scores.

No matter where you go in the broadcasting buildings you find William Stickle, music portfolio in hand, apparently just beginning or finishing a studio program.

Then there is Howard Barlow, conductor, the most restless spirit of all, always on the way to rehearsal or a broadcast.

And Fred Patton, the basso, formerly of the Metropolitan, now an independent soloist and, incidentally, coach of a surprising child "prodigy" of the air, three-foot-high Walter—but all child wonders are surprising, aren't they?

Speaking of prodigies, one of the most renowned fiddlers of all, not Kreisler, not Heifetz, is now dickering for a broadcast. Or perhaps bickering is the right word. He phoned his manager last Thursday that he was ready to play before the gaa (great unseen audience).

"Fine," said the manager, "and by the way, what did you say was your fee?"

"Five thousand dollars," said the violinist.

"I mean for one program, not ten," said the manager.

Late bulletins report that the famous virtuoso will compromise.

Another violinist, of a completely different type, has enjoyed a radio popularity for seven years; everybody knows him. For the past several years he has appeared as often as five or six times a week, on leading commercial and sustaining programs.

Today this violinist cannot get an engagement, on the air or anywhere. Temporarily he is out, through. Radio fame is

ephemeral; even Amos 'n' Andy will be forgotten within a few years.

This is the tragedy of broadcasting. The artist loses all contact with his professional world. He becomes cocky and deluded with the notion that he need not bother further with the musical field. Sooner or later, Fate swats him. And a concert artist who has been in broadcasting exclusively for a few years feels exactly like Rip Van Winkle when he tries to return to his old haunts.

We have found out why a certain eminent American author, a really noble specimen of American manhood, imposing in appearance and distinguished for his clear speech, did not broadcast recently.

This fine old gentleman (incidentally he is father-in-law of an able tenor, and father of a gifted poetess) has always been interested in speech, so several years ago he sponsored a medal for excellence in radio announcing.

When the medal was to be awarded recently this grand old gentleman was scheduled to make the presentation before the microphone. But he did not. We were told why by a friend.

"Mr. H.—feels that he has a few American speech-habits which might cause some comment if he, as sponsor of such an award, were to speak. He thinks it might hurt the movement."

This noted author did not appreciate the fact that his listeners would rather hear him than a flock of Nice Nellie word-vocalizers.

And on the subject of speech nuance and inflection we are still trying to find out the name of one announcer who spoke occasionally for a New York summer concert series. If we can get his name we shall turn him over to the American author we have mentioned for a few lessons in straight, manly, unaffected American English. We gallop on. Until next week.

FIRST AID TO SPEAKERS

J. R. Popple, chief engineer of WOR, offers these hints to politicians and other speakers: "Gestures and voice inflections indicating pathos are out. So are many other fundamental rules now taught in our higher institutions of learning. Recently I made a canvass among WOR's engineers as to what general faults had come under their notice. What they set down came under the ABC's of broadcasting. Here are a dozen of the 'don'ts':

1. Don't touch the microphone.
 2. Don't turn your head away from it to address the master of ceremonies or someone else at your side.
 3. Don't raise or lower your voice for effect. In gives the engineers the 'jitters' trying to keep your voice within an audible range.
 4. Don't pound the table for emphasis, unless you want the engineers to become apoplectic.
 5. Don't breathe with a sibilant hiss. Listeners might think you have the asthma.
 6. Don't let your manuscript crackle—listeners will probably know you are reading without that. Take off the clips before you start and let the sheets fall on the floor.
 7. Don't try to imitate a blacksmith if you're the man with the gavel. The public address system will amplify the slightest tap.
 8. Don't rattle the dishes or tap them with the silver while you're speaking—or any other time for that matter.
 9. Don't use involved, compound sentences or polysyllabic words. Try to be clear and direct.
 10. Don't talk during applause, if you're lucky enough to draw it.
 11. Don't carry on a conversation with a neighbor when another speaker is having his turn at the microphone.
 12. Don't forget to keep your speech within the time allotted you—radio schedules are rigid and must be maintained. If you must read a speech get off by yourself and time it beforehand.
- And a politician is supposed to follow all these twelve rules!"

HOW TEN CITIES LISTEN-IN

This new phonograph record plays thirty minutes—and they make a fuss about it! We modestly claim the endurance cup for radio's disciples in Toledo, and a few other cities including our neighborhood. But here is the Columbia story:

The average radio set is turned on 4.04 hours daily; people in Toledo, Ohio, listen to their sets each day longer than people in nine other cities; about 16.5 per cent of the country's radio sets are operated more than six hours a day.

These are some of the conclusions drawn by statisticians of the Columbia Broadcasting System from a survey in ten American cities just completed by Prof. Robert F. Elder of the Massachusetts Institute of Technology, Cambridge, Mass.

Toledo, Syracuse, Baltimore, Boston, Buffalo, Providence, Philadelphia, Chicago, Minneapolis and Los Angeles were the ten cities surveyed through the medium of 121,-



HOTEL BANCROFT

Worcester, Mass., center of the social activities in connection with the annual Worcester Music Festival. The hotel is equipped with rehearsal rooms and an auditorium which for several years has been the scene of concerts and recitals. Roy L. Brown is manager of the Bancroft. This year's Worcester Festival, again under the direction of Albert Stoessel, will be held the week of October 5 to present prominent soloists as well as the festival chorus and orchestra. Several works by Percy Grainger, Mr. Stoessel's Suite Antique, John Powell's Natches on the Hill, Mrs. H. A. Beach's Canticle to the Sun and de Falla's El Amor Brujo will be given. Pierne's The Children of Bethlehem, with a children's chorus, will be played in a concert on the afternoon of October 10 "for children of all ages."

888 questionnaires mailed by Professor Elder.

The returned questionnaires indicated that the average length of listening time in Toledo was 4.28 hours per day, and 3.79 hours in Los Angeles, with the other eight cities ranging between those two figures. Of the total replies for all ten cities, 40.2 per cent of the listeners stated that they operated their receiving sets for less than three hours a day, 43.2 per cent from three to six hours a day, and 16.5 per cent more than six hours a day.

The uniform listening peak in individual cities occurred invariably in the three-hour and four-hour divisions with the exceptions of Buffalo and Toledo, the survey showed. In those two cities the listening peak occurred in the five-hour period.

In Buffalo 21 per cent of the replies reported receiving sets operated for more than six hours a day. In Boston, only 12.2 per cent indicated a similar high operating use.

FRITZ BUSCH AND BROTHER

One of a series of European concerts which the Reichs-Rundfunk-Gesellschaft is broadcasting from Germany will be heard in this country Wednesday, Sept. 30, over an NBC-WJZ network from 2:30 to 4:00 P.M., E.D.T.

The hour-and-a-half program, to be short-waved to America from Dresden and re-broadcast from New York, will include Handel's Concerto Grosso in G Minor, Beethoven violin concerto, and Reger's arrangement of Mozart Variations, conducted by Fritz Busch. The principal soloist will be Adolf Busch, his youngest brother.

NEW POST FOR WHITEMAN

Paul Whiteman has been named music supervisor and Leroy Shields, former conductor-arranger, has been appointed musical director of NBC in Chicago, according to announcement by Niles Trammell, vice-president of NBC in charge of the Chicago division.

Whiteman has been associated with NBC

since last February, when he signed an exclusive management contract with NBC Artists Service. In his new capacity Whiteman will continue to direct his orchestra in radio and his personal appearances.

Shields, who takes over the duties of musical director in Chicago, came to NBC from the RCA-Victor Company. He joined the foreign department of Victor in 1922 and served subsequently in the Chicago and Hollywood offices. In 1931 Shields resigned to join the NBC staff in San Francisco as musical director.

RADIO GOES TO COLLEGE

The first two credit college courses on broadcasting will be offered this year by the College of the City of New York. Frank A. Arnold, director of development of the National Broadcasting Company, has been engaged to deliver a series of fourteen lectures on radio broadcast advertising. The course, open to both men and women, will begin Monday night, September 28.

A DAY IN SAERCHINGER'S LIFE

A full day was enjoyed one recent Sunday by Columbia's European director, Cesar Saerchinger, who, incidentally, is the general European representative of the Musical Courier. He had to attend to the countless last-minute details in connection with the broadcast of Mahatma Gandhi, and rushed from Kingsley Hall, located in the East End, where the Indian leader is staying, to the London studios of the British Broadcasting Corporation in order to introduce Eugene Goossens in the regular Sunday international feature. Goossens did not quite fill his time and Saerchinger was forced to make supplementary remarks. Then back to Kingsley Hall. He stayed until Muriel Lester, Gandhi's hostess and introducer over the air, turned control of the air "back to America." Instead of taking a well earned sleep, he stayed up for a telephone call from New York during the premiere of "Music Along the Wires," in which he spoke to an old friend, Frank Moulan of Gilbert and Sullivan fame.

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VIOLIN FOR SALE—Genuine Joan Carol Klotz Violin 1780, excellent condition. Also registered J. B. Vuillaume bow. Instrument formerly owned by member (deceased) of Cleveland Orchestra. Instrument can be seen by communicating with "H. F. H." care of Musical Courier, 113 W. 57th St., New York.

MEN who like to sing will be welcomed at the Carroll Glee Club, 120 Madison Avenue, New York, N. Y. A fair voice, fair reading ability, and willingness to help are required. Weekly rehearsals begin 8:15 p.m., October 19.

EUROPEAN DEBUTS and Concerts arranged at nominal cost. Advice given concerning best teachers in all branches of music in Europe. Full publicity service.

Full information on request. Evangeline Lehman, American Manager of Musical Artists in Europe. Address: Immeuble Pleyel, 252 Faubourg St. Honore, Paris, France.

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THE PIANO

and Other Musical Instruments

William Geppert

Will the Piano Come Back?

That much abused and worn out query, "Will the Piano Come Back?" is being answered, but few seem to realize that the answer is in the affirmative. Reports from at least two of the great musical concerns in the country give evidences that the piano will again assume its position in the music world as the basic musical instrument.

There is no question as to whether or not the piano is the basic musical instrument from an artistic standpoint, but the answer must come to those engaged in the musical instrument business through the number of pianos that are sold.

The fact that there is practically no replacement in pianos makes this return of sales a long and tedious process. Those who have old pianos are not apt to seek an exchange during such a depression as we have been going through for they are making the old piano do until the so-called "better times" have reached us.

It is evident that those who sit down and await the coming of the good times are those who are only trailing and not succeeding in breaking even. They keep bemoaning the present by comparison with the past, and are therefore losing out. Many are being forced out by their lassitude and lack of confidence.

In the last issue of the Musical Courier reference was made to the fact that one of the largest piano industries in the country had shown an increase of ten per cent this year over the same period of last year. This in itself indicates that slow come-back.

There is, however, another illustration that should give heart to those who are inclined to sit down and await the good times that will come. This country has overcome many difficulties in the financial and commercial world, but it has never gone through such a long drawn out depression as the past two or three years. It is no excuse to say that the whole world is going through this depression; such a statement is only one of those gestures that are made to satisfy weak minds. The strong minds are working along lines that are independent and accepting conditions as they are, endeavoring to meet those conditions by movements that will help to overcome the obstacles that are now confronting us.

The following clipping from the New York Times of recent date can be read by those piano men who have been declaring that the "piano is dead" and ask themselves if they have done justice to themselves, to the piano and to these United States. Let them bear in mind the statement of the Rudolph Wurlitzer Company, and then read the following:

"At the first annual meeting of the American Piano Company since its reorganization on June 6, 1930, George G. Foster, president, announced that the company made a net profit in the twelve months ended in June 30, after reserves and taxes, of \$42,758, in addition to retiring all the outstanding one-year notes which fell due on May 26, 1930. In the period between June 6 and June 30, 1930, the company sustained an operating loss of \$35,334. Current assets as of June 30 were \$1,923,653, and current liabilities were \$132,234."

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When You Want
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DEALER

Those who are conversant with the affairs of the American Piano Corporation will accept this information with an understanding that gives credit to the man who has brought about this reorganization and the saving of a great piano industry. It required brains, tact, to overthrow all past methods to save the American Piano assets, paying the debts, readjusting selling methods, putting the axe to overhead, reorganizing and through a strict system of revolution accepting the depression as something that was with us and could not be overcome by past policies.

Those who know the direct way that George G. Foster has in the past overcome great obstacles can understand just what was done by the reorganization of the American Piano Company into the American Piano Corporation. The profit showing for the year is comparatively small, but when one considers that this represents an overcoming of operating losses of thousands of dollars the results are to be accepted with gratification, even by those not interested in the Corporation. The current assets as of June 30 and the current liabilities bespeak the wonderful transformation from the conditions that existed when the American Piano Company was placed in the hands of a receiver.

There is no more illuminating illustration of the vitality of the piano than in this first statement of the American Piano Corporation. There were many who believed it would be impossible to resurrect within a year the American Corporation.

The Wurlitzer institution and the American Piano Corporation answer the worn out query, "Will the Piano Come Back?" Those piano men who have worked along the same lines as have the Wurlitzer and the American will find themselves in the same condition, smaller, probably, as to volume of business, smaller as to gross profits, but still keeping out of red ink—and saving in the overhead as to red ink and black ink.

This little jest as to the saving of the overhead in red ink is not overdrawn for both Rudolph H. Wurlitzer and George G. Foster have been cutting all extraneous overhead, without fear or favor, and are basking in a financial triumph that not many industries in this country can boast of.

What is Tone Quality?

In the August edition of The Pianomaker, a London, England, publication, there appears an article written by H. A. Dawson that has to do with tone quality. There is much in this article that arouses interest, for at the present time in this country there does seem to be an inclination on the part of piano men to look upon tone quality as non-essential in selling and this is reflected in the kind

of advertising that is done in the newspapers.

We seem to be going through a dark and tortuous channel as far as pianos are concerned. Tone quality does not seem to be the basis of argument of piano men, yet there never was a time in the history of the piano when this delicate question of tone quality has not been studied. Even some of our high-grade leaders seem to have sunk into a condition of mind that reflects upon all in the business.

There is no discussion, as far as the present writer is able to discern, upon tone quality; the only thing that seems to interest dealers is that of price quality. In an advertisement published within the past week of a well known house, "Old Pianos Are Wanted," was the heading of the advertisement. And the reading carried the argument that although old pianos were wanted—implying that people were demanding old pianos—these old pianos were to be used as trade-ins for part payment on new radios. Maybe that was one of those "bait" advertisements, but the piano house that places the radio over the piano cannot expect to sell many pianos. This is but a specimen of that evasion of the leading argument in piano selling, that of tone, and it is this kind of advertising that hurts piano sales.

Returning again to the article in the London paper, which in itself is an appeal to an understanding on the part of the trade generally as to technic in piano construction, we can but look over our own field and ask ourselves what we are doing toward reviving the arguments as to piano quality. There is one paragraph in Mr. Dawson's article that is worth consideration: "Is the scalemaker, who works out the scale, sufficiently musically educated or trained, to be in a position to say that the scale is perfect in the only sense which matters, viz., the musical sense? Tone quality can, after all, only be judged comparatively, in much the same way as matching a tint. The color tint varies very considerably according to the light in which it is shown; while the tone of a piano varies according to its environment. In view of the fact that we do not appear to have a datum from which to start, another question crops up. What is tone quality?"

The last sentence in this quotation, "What is tone quality?" is answered by Mr. Dawson by the statement that "tone quality must be of individual conception, probably tempered with one's natural refinement, or musical education. The man is not yet born who can say with certainty 'This is the best tone,' no two people having the same conception of tone quality."

There is much more in what Mr. Dawson says as to the technical side of piano construction, but this statement that no two people have the same conception or appreciation of tone quality is a fact; also it can be stated that no piano manufacturer is able to bring out all of his pianos with exactly the same tone quality. He may carry a close quantitative comparison but we all know that one can take any make of piano, place twenty-five of them in a warehouse, of the same style, same scale, same action, as near as it is possible to make them, and there will be a difference in these pianos appreciable to the ears of even those who can not express why they like one piano better than another. The finer the piano the less this distribution of tonal quality and this is brought about by the fact that an instrument that requires the individual skill of a large number of work-

men can not produce exactly the same results, even though the scale be mathematically perfect, the action the same, the wood of the same growth, with metal of the same temper.

Mr. Dawson speaks comprehensively of the sending power of the piano and there is much along the same lines that has to do with vibrations. It is a known fact that attempts have been made to "copy" the scales that are known to be mathematically correct and these copies probably have been as accurate as those in the pianos that are being counterfeited, but, even with this, there is that difference that comes through the lack of standardization of the workmen.

A good many years ago the writer was shown a scale drawing, which a man possessed, and which he said had been stolen from the Mason & Hamlin factory in Boston. It was the work of Richard Gerts. When Mr. Gerts was asked about this he did not even look up but tersely replied, "I do not know whether one of my scale drawings has been stolen or not. Whoever stole it can not make a Mason & Hamlin piano."

We all know that many attempts have been made to copy a Steinway scale and the endeavor made to make a "Steinway" piano. The Steinway piano can only be made in the Steinway factory, by Steinway workmen.

Some twenty years ago a piano maker who believed in quantity production over quality production showed the writer a piano in his own home. He insisted that it was a better piano than the Steinway, and one of his arguments was that he had bought the same materials all through, from caster to top, that were used in the Steinway. The writer asked him if he had bought any of the Steinway workmen; he said he did not need them, he had good workmen in his own factory. The piano looked like a Steinway because the case was copied. The scale, of course, was mathematically correct, the action was one of the best supplied the various manufacturers by an action house, and the argument of the piano maker "listened good" until the tone was given to the ear. There was about as much difference in the tonal quality as there was between that of a bass drum and cornet; or as James G. Humecker once remarked, "the naked tone of a cornet."

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Choose your piano as
the artists do. Today's
great ones prefer the

•BALDWIN•

Baldwin Pianos

CHOOSE YOUR PIANO AS THE ARTISTS DO



FRANCIS PANGRAC and MME. PANGRAC
in the Orange Mountains. After completing a busy summer of teaching in New York they will resume their musical activities for the fall and winter.



CARA VERNON, enjoying the breezes of the Upper Peninsula of Michigan. She devoted the mornings to preparing programs for the coming season, when she will introduce to the public several important and interesting new piano compositions.



MOLLY R. LIPKEN, mezzo-soprano, protégée of Theodore Feinmann, orchestra and choral conductor. Miss Lipken will be under Dr. Feinmann's personal guidance during the coming season. (Goldensky photo).



CHARLOTTE LUND, head of the Charlotte Lund Opera Company for Children, which announces its first performance of the season, Haensel and Gretel, at Town Hall, Saturday morning, October 31. The Aletta Doré Ballet and Allan Robbins Orchestra will assist. Other operas scheduled are: Cinderella, Coq d'Or, The Snow Maiden, Tales of Hoffman and a new opera, Rip van Winkle by Edward Manning. (Photo © Elzin)



RALPH ANGELL, the accompanist, who starts a busy season on November 3 on tour with Felix Salmond, the cellist. Mr. Angell will also fill dates with Hans Kindler, his annual custom, and with Francis Macmillen and Thelma Given. (Photo by Abeda.)



VIRGINIA COLOMBATI, vocal teacher and coach, with many artists to her credit, including Josephine Lucchese, Hallie Stiles and Claire Alcée, has returned to New York to her new studio. Mme. Colombati spent a year teaching in Rome, but decided to come to New York again at the request of her pupils.



JOHN MCCORMACK, who will open a promising season of music at the County Center, White Plains, N. Y., when he appears there on October 27. The Westchester concert is his first appearance in the vicinity of New York this fall. McCormack will make his County Center debut under the auspices of Westchester Concerts, Inc.



JOSEPH LITTAU AND ALBERT COATES

The two conductors were photographed when Mr. Littau was bidding farewell to his friend, who sailed on the Mauretania, September 3. Mr. Coates is shown trying to lower his height to match that of his smaller colleague.



DISCUSSING THE MUSICAL SITUATION

Fitzhugh W. Haensel and Helmer Enwall of the Konsertholaget, Stockholm, meet on the former's recent trip to Europe.



LEONORA CORONA

returns soon from Europe, where she passed the summer, to rejoin the Metropolitan Opera and sing concerts under the direction of NBC.

MUSICAL COURIER

Weekly Review OF THE World's Music

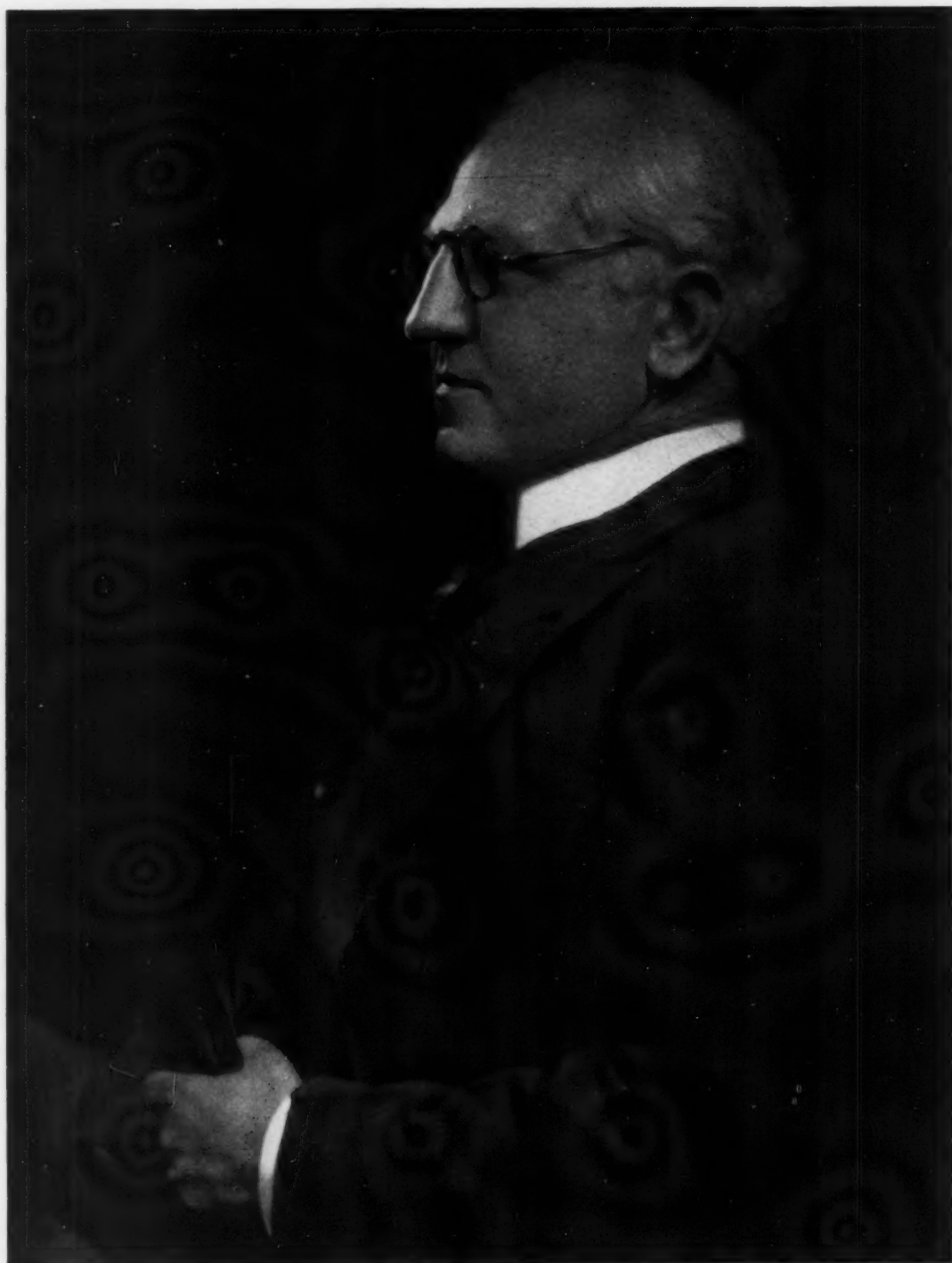


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